FANTASY & SCI-FI DIGITAL ART
ImagineFX
PRESENTS

HOW TO DRAW AND PAINT

ANATOMY

GESTURE SKETCHING

How to create expressive figure studies from memory

DRAW THE HUMAN BODY IN MOTION

Master poses, perspective and proportion to capture how the body moves

IMPROVE YOUR

FIGURE DRAWING

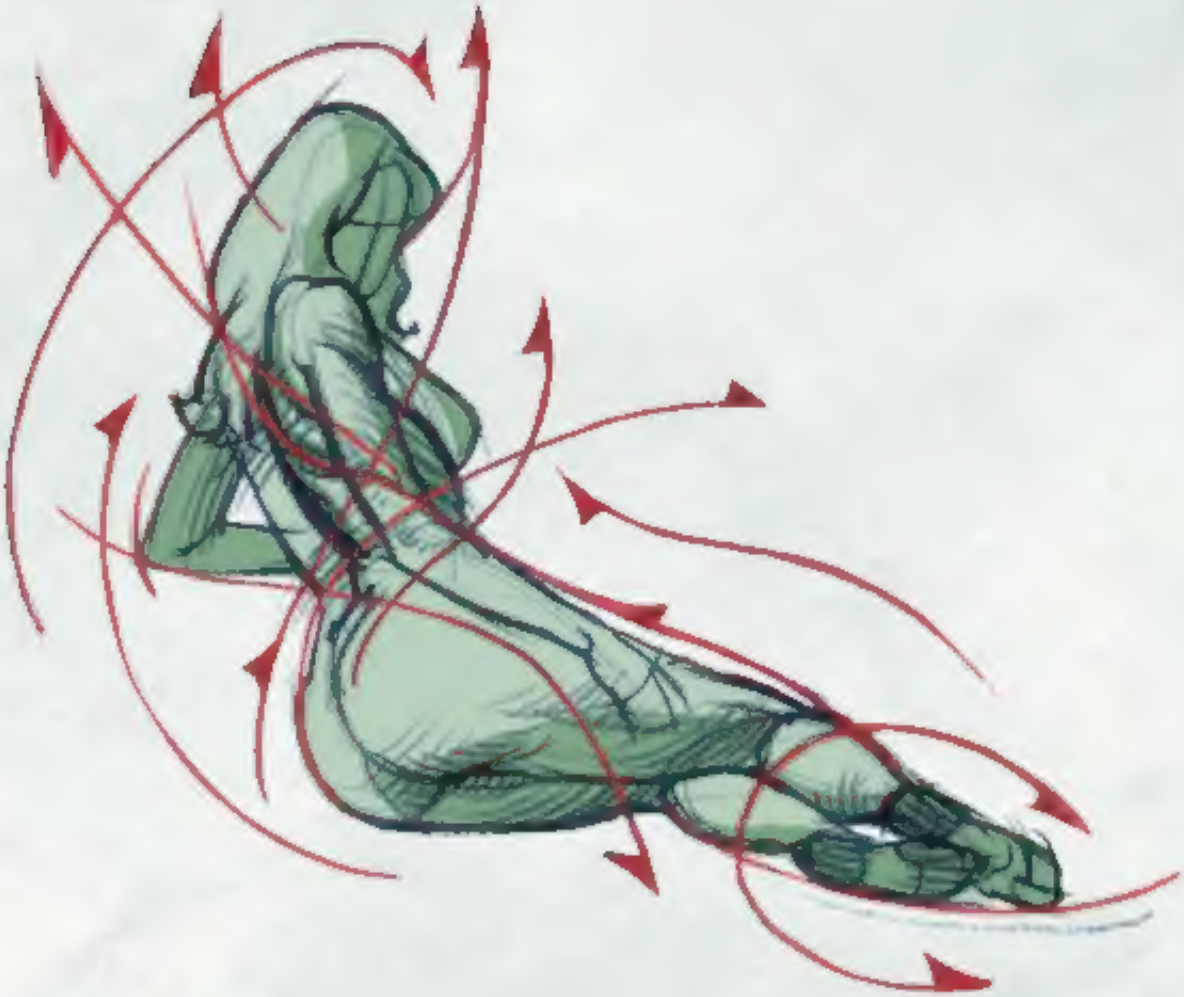
Discover the structures and rhythms of the human form to create dynamic figures in **Ron Lemen's** *easy-to-follow workshops*

76 PAGES OF WORKSHOPS

Learn essential traditional and digital art techniques to draw and paint the human body

LEARN TO DRAW

- Flexible wrists
- Curvy, strong hips
- Muscular shoulders
- Clothing & folds



ImagineFX

HOW TO DRAW AND PAINT

ANATOMY

Welcome...

This is the second time we've teamed up with the fantastic artist Ron Lemen to present his workshops on drawing the human body. In this special edition of ImagineFX you'll find Ron's methods for drawing figures from life and then from memory – it's essential reading for aspiring or professional artists alike. We couldn't resist digging deeper into Ron's amazing knowledge on the subject and sharing it with you here.

In this collection of new anatomy tutorials, Ron takes his thinking a step further and explains how the human body moves. In these workshops you'll learn his method for breaking the human body apart into simple shapes, then how they connect through rhythmic lines to draw the body in motion.

Like Ron, artist Chris Legaspi has a passion for figure drawing so we've presented his ideas for capturing gesture, as well as rendering light and shade, when figure drawing. These workshops, found on pages 66 and 70, complement Ron's deeper anatomy teaching.

If you want to take your art a step further, we've also included workshops and guidance from leading illustrators on transferring your traditional art skills into digital using Photoshop and Painter. Full of unmissable advice, they start on page 86.

If you've enjoyed this special edition of ImagineFX, check out page 115 for details of the other issues in our How to Draw and Paint series. We're sure you'll love them!

Claire

Claire Howlett, Editor
claire@imaginefx.com

FANTASY & SCI-FI DIGITAL ART ImagineFX PRESENTS

Contents

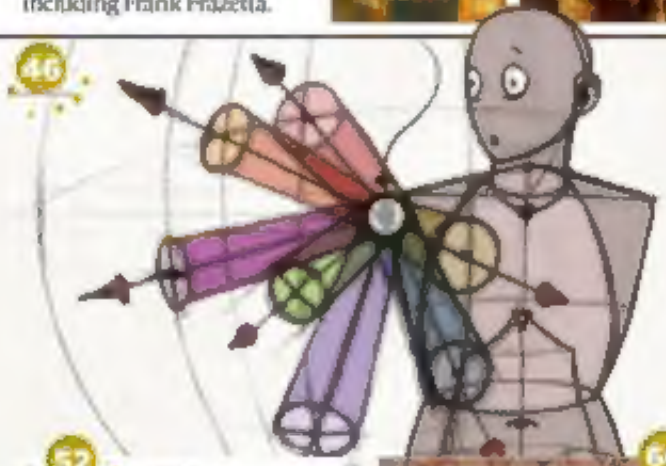
The finest artists in the world offer you the best guidance, share their techniques and offer inspiration in our anatomy, figure drawing and mixed media workshops.

Workshops

Practical advice from professional artists in 15 step-by-step guides

The Gallery



104 Artist Q&A

Portrait and figure techniques...


USING YOUR VIDEO AND RESOURCE FILES

Sketches and videos to help you learn at the tap of a finger...

Video workshops
Follow video workshops from Nicole Cardiff and Anne Pogoda for key digital art techniques, or sample Jack Bosson's figure drawing workshop. Plus, explore how to draw the face in Digital Tutors's full workshop.

Resource files
View Ron Lemen's detailed anatomy sketches to follow his methods. Then check out Chris Legaspi's figure drawing images and Justin Gerard's art that accompanies his core drawing skills workshops.

If you see this, tap it to download the workshop files!

WATCH THIS!

If you see this badge on the page, there's a video to watch within the workshop! Tap the screen to play the video.

DIRECT LINK FOR WORKSHOP FILES

Gallery

Get inspired by the legendary artists behind some of fantasy's most iconic images

Frank Frazetta

To say that Frank Frazetta, who died in 2010, was an inspiration is to underscore his impact, not just on art but on popular culture. His visions of barbarians, fantastical creatures and the female form brought a new realism and boldness to fantasy art that cast an influence on books, comics, films and music.

From the outset, Frank had a loose, yet bold and dramatic style. In 1965 Frank painted the covers of Robert E Howard's Conan The Adventurer. It was visceral, iconic and exploded the preconception of what fantasy art should be. "I don't see detail, just a certain atmosphere," he once told us.

Between 1965 and 1973, Frank produced most of his most famous illustrations, including Cat Girl, Silver Warrior and the iconic Death Dealer. He often regarded himself as painting "by instinct" and would "draw almost unconsciously". "It's like my mind is one place and my hand is another," he said. "Somehow it all seems to come together."

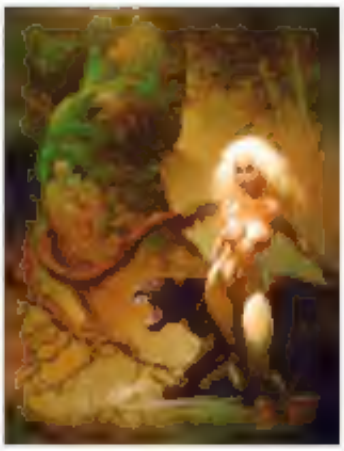
In the 1980s his art featured on album covers, T-shirts and in films. Unfinished sketches sold for thousands and the original Conan painting for $1 million. "Frazetta revitalised fantasy art with a fresh sense of the iconic image, drawn from his own vivid feeling for drama and conflict," said artist James Gurney.

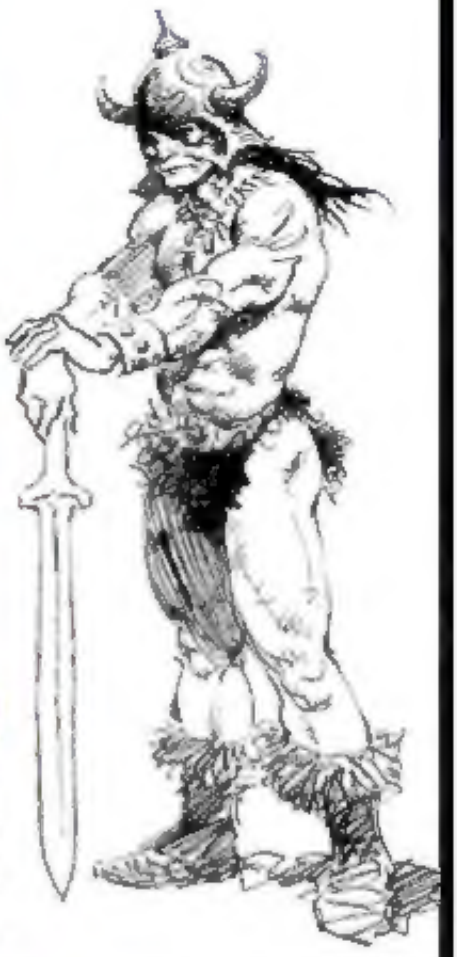
Frank was a unique talent who bridged the gap between the Golden Age and the modern era.

Wise words

"I never have a solid image in my head before I start drawing, just a certain feeling about it. On very rare occasions I see the images very clearly once I start sketching, but they're usually just very simple scenes."

“I think I’ll be remembered for my imagination, drama and not being afraid to take a chance”





Wise words

"Once I'm happy with the composition, I'll work on the forward figures first: they're the most important. There's an interaction of shapes that provides a feeling of stillness. I think that's why people react to my art, even if they can't figure out why."

Jon Foster

Jon Foster has done covers for some of the biggest comic book series out there, including Batman, Star Wars, Alien Vs Predator and Buffy: The Vampire Slayer, to name a few. It's a world where fan expectation is intense, and because of the money involved, the art direction and commercial pressures can be daunting.

"It does make it more challenging, it doesn't make it more interesting," says Jon. "There's a huge expectation on the fans' part for the character to look a certain way and, especially if it's an actress like Sarah Michelle Gellar – she can have final say."

Body language is a main interest, he says. "The quirky little ways that you can hold your hand, or that a shoulder is dipped, or a head cocked or moved, or one shoulder up and one shoulder down. What interests me most is how to make it seem a little less static, a little less generic."

He comes up with poses and compositions by drawing numerous thumbnails, always searching for something different. For reference images, he'll often set the timer on his digital camera and pose himself.

Today, illustrating covers for books aimed at children and young adults is Jon's favourite kind of work. That, and storyboarding, an area he's become fascinated with as he feels he gets to use his storytelling skills while creating a lot of artwork in a short space of time.

www.jonfoster.com

Wise words

"Learn to quiet down your mind, especially the left temporal lobe. Learn to have some peace in your mind, to not listen to the self-doubt or procrastination voices that you might hear up there."

“I was doing all different kinds of subject matter with young adult books – with adult books, it's the same themes”

Donato Giancola

"If you need a label," says Donato Giancola, "then I'm a classical-abstract-realist working within the science fiction and fantasy genre."

Donato is a man extremely passionate about his work. His paintings transcend generations as well as genres – mixing Pre-Raphaelite realism with futuristic themes – and tying them together in epic, emotive compositions. But then he puts the hours in.

"I typically spend two to six hours on [preparation]. On a major project, that means finding the perfect model to pose, looking up vague descriptions of objects, or taking a few hours to browse through creative source books or references that have only the slightest tangential relationship to my commission."

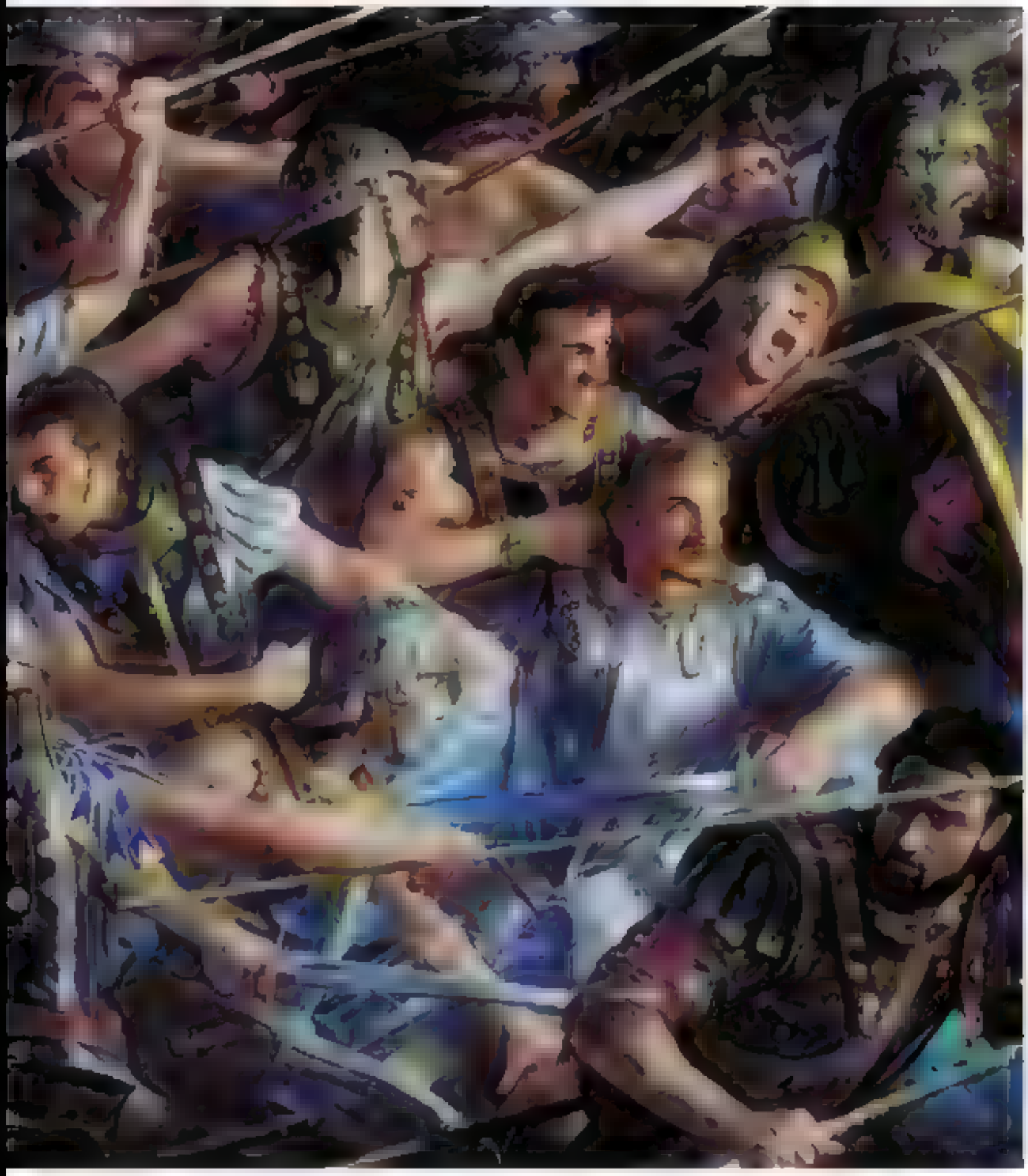
It certainly works. But Donato almost had a very different career. "I began college majoring in electrical engineering," he says. "It wasn't until my second year that I enrolled in an art course."

His passion for art includes museums. "I'm obsessed with visiting them," he smiles. "I moved to New York to be near museums. I spend many afternoons visiting my favourite artists – Hans Memling, Jan Van Eyck, Waterhouse, Vermeer, Ingres, Mondrian, Rembrandt, and Titian. I strive to comprehend their complexity." Like the artists who inspire him, there's no doubt Donato is a modern master.

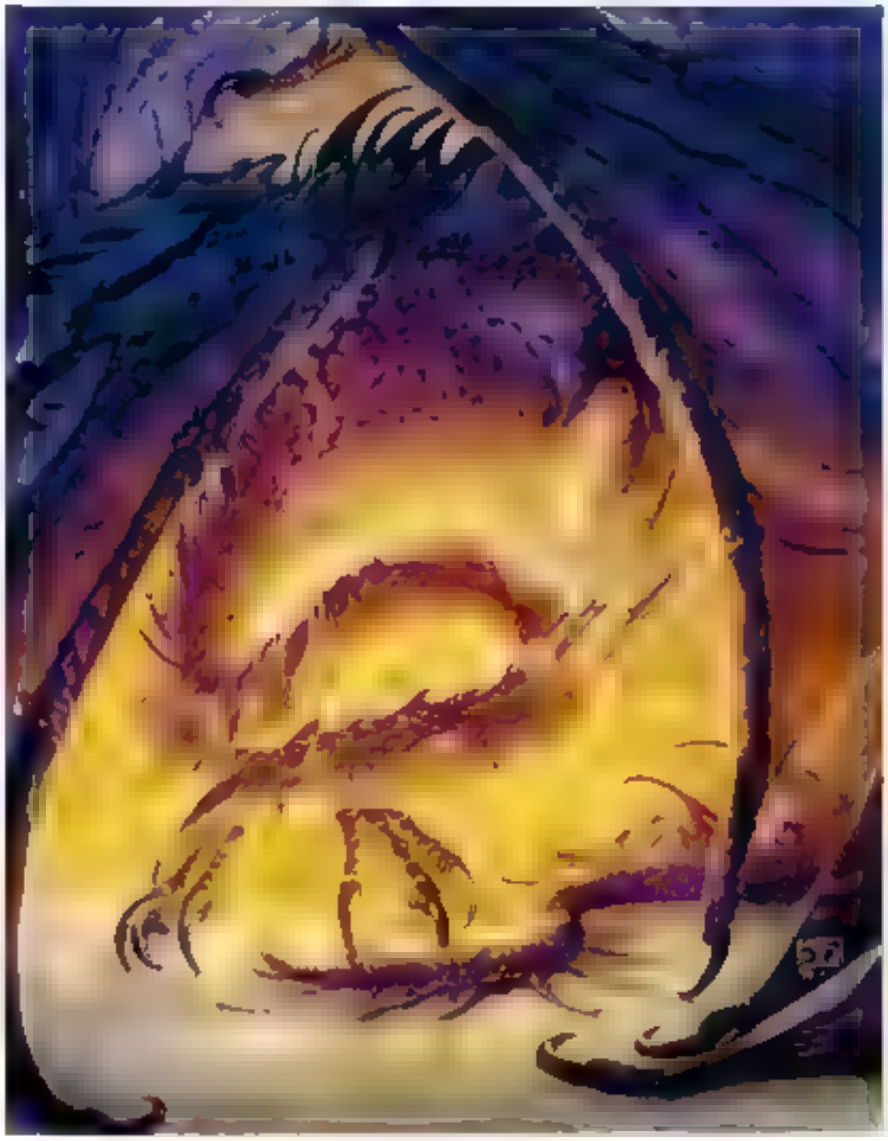
www.donatogiancola.com

Wise words

"One of my favourite ways of inspiring new concepts is to leave the studio. Many beautiful, imaginative and inspiring events happen around us – the best way to recharge creative energies."



John Howe



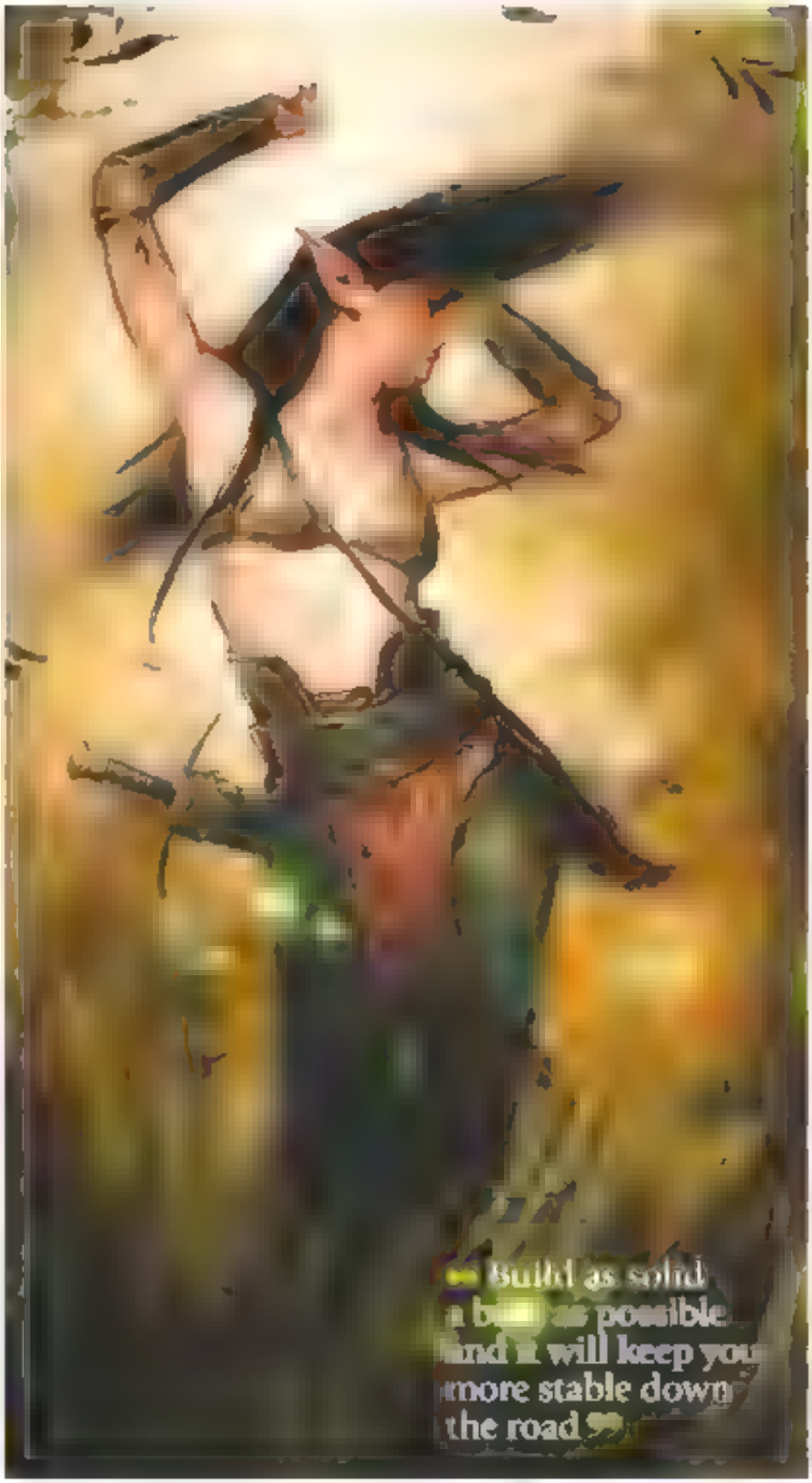
"I can't say enough about Beowulf. It's just such a grim, relentless, extraordinary tale of disaster and woe"

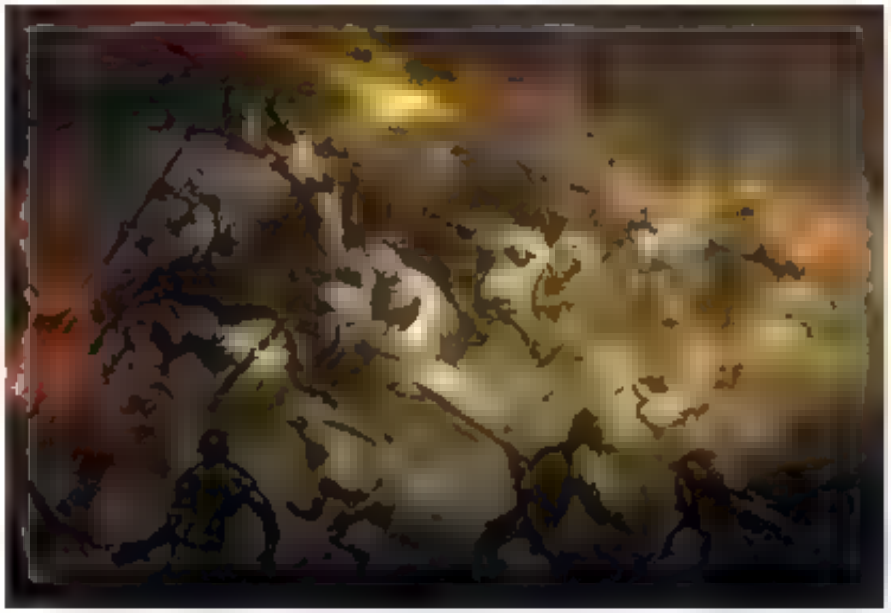
Lucas Graciano

[illegible]

Words of Wisdom

"Make sure you have a strong portfolio. Quality is better than quantity when it comes to your portfolio.





JP Targete

[illegible]

[illegible]

"Be yourself. Don't mimic your heroes' art, mimic their work ethics and [illegible]. Put out their work if you're going to do your own brand of fantasy art. Don't like the other. Put your mark on the genre by being as new and original as possible."

I'm seeing the real world as a giant library of sight and feeling

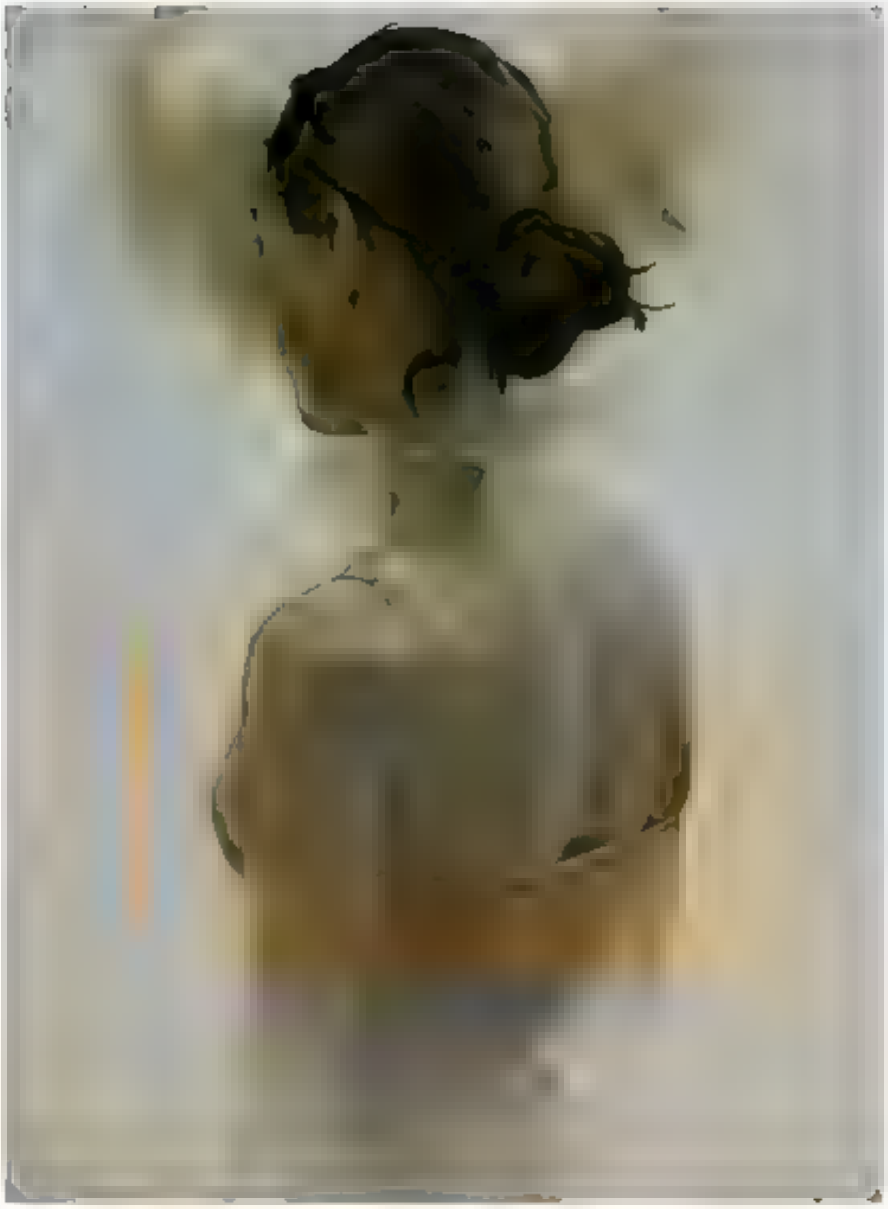
Jeff Simpson

Montreal-based artist Jeff Simpson is a rising star [illegible] in his digital painting [illegible] being displayed [illegible] the unique depth he [illegible] the viewer to challenge the viewer. Many of his most striking and [illegible] formal-looking portraits are reminiscent of [illegible] people. "I always prefer a photographic to have a dark," he says. "I like to have a [illegible] style."

Though Jeff's style has developed in various directions, the sense of dark beauty that pervades his paintings was present from an early age. "My older works were much more rooted in fantasy or sci-fi, but usually with a very macabre element. This was largely down to the fairytale books he read as a little and so channelled into transformation into creative energy.

While he generally keeps his commercial work private, which includes the video game Assassin's Creed Revelations, [illegible] work separate. He says it's the emotion that really defines human [illegible]. "But I think of my personal work, he's gone into [illegible] would be a happy man. As a [illegible] would complete happiness for me. But I'd like to find out for myself first."

But where does he get the inspiration for his unique [illegible]? "[illegible] I'm [illegible] work," he says. "[illegible] will [illegible] the [illegible] [illegible] like things that have lived in years of history, [illegible] and [illegible] things."



The things we find scary or inexplicable are more interesting: they invite us to think, wonder and question. I've failed if a work is simply pretty

Top tips

"Using references is a huge help to make pieces more interesting. You're extra, say, interpreting and creating information from real life. You won't grow artistically without fresh sources."

Ralph Horsley

Ralph always had an [illegible] drawing, and it was reading [illegible] and [illegible] Dungeons & [illegible] [illegible] deadlies. [illegible] weaponry, enormous wizards and fearsome beasts [illegible] Ralph.

Working on [illegible] Ralph has [illegible] one of his first clients was Games Workshop, and [illegible] [illegible] followed from there.

Ralph's clientele has since expanded to include [illegible] Paizo, Fantasy Flight Games, Green Ronin, Upper Deck [illegible] and [illegible] of the Cross, which gives me the great pleasure of working on Dungeons & Dragons and Magic: The Gathering.

[illegible] fortunate in working on a range of products that enable me to evoke and dwell in those [illegible] worlds [illegible] during my childhood [illegible] years.

I'm very fortunate to work on products which let me evoke the fantastical

These words

To offset all the detail in the painting, left, and provide a focal point, I chose a dominant light source. The vampire's staff enabled the strong shadow. It also provided drama, which I emphasised with the low viewpoint and tilted horizon.

Justin Sweet

[illegible] Sweet [illegible] guy [illegible] but [illegible] he was [illegible] school [illegible] and friend [illegible] playing game [illegible] Treasures and Traps. We played [illegible] and that kind of thing, [illegible] American football [illegible] his passions for six years. Flamenco [illegible] was [illegible] weight [illegible] but he did make [illegible] progress [illegible] begin to figure out what it meant to be aggressive, what it meant to be [illegible] and I think [illegible] he brought that with [illegible] though my [illegible] in art [illegible] he says. It [illegible] something reaches him [illegible] gets every [illegible] of blood in me.

When [illegible] was [illegible] Alex [illegible] was [illegible] the [illegible] and [illegible] the next five years, Justin developed an interest in spontaneity and mood. [illegible] explains Justin. [illegible] always quick and spontaneous.

[illegible] between [illegible] Mr. Better figure [illegible] he [illegible] quick and [illegible] spontaneity with [illegible] balance [illegible] pitch [illegible] talk about [illegible] though.

Wise words

"The computer is so cheap to make art or people neglect how to really draw. The good comic book artists from way back such as John Buscema, all these guys really knew how to draw."

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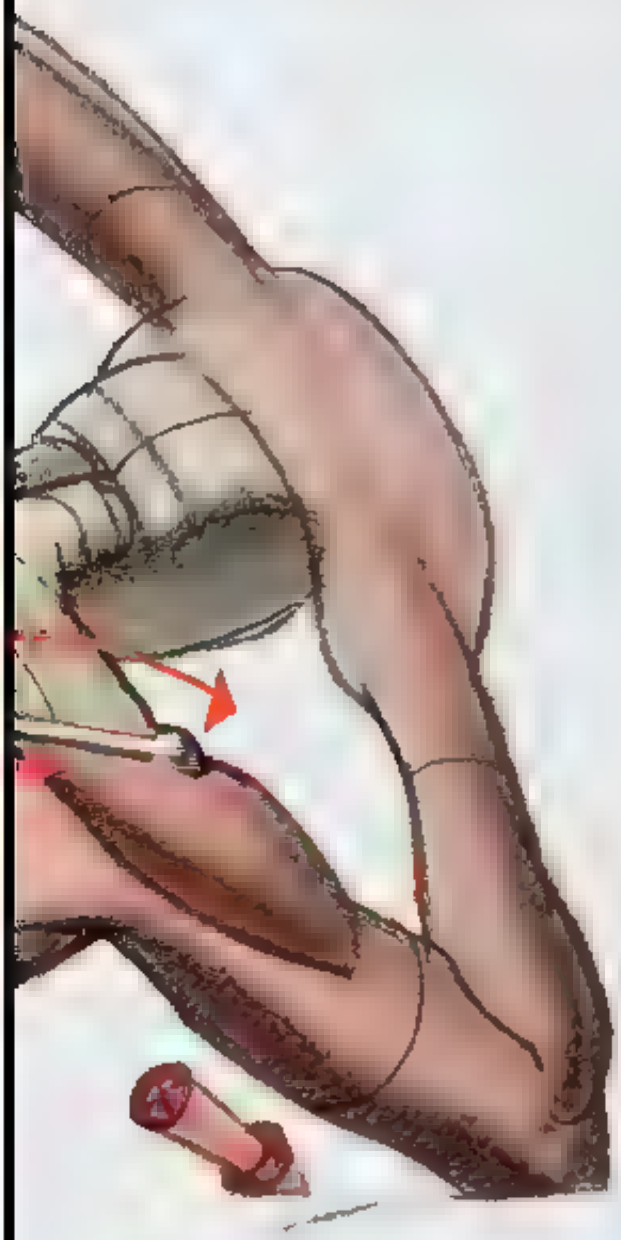
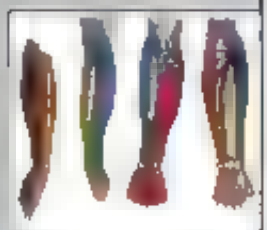
Ron Lemen's anatomy



Ron Lemen

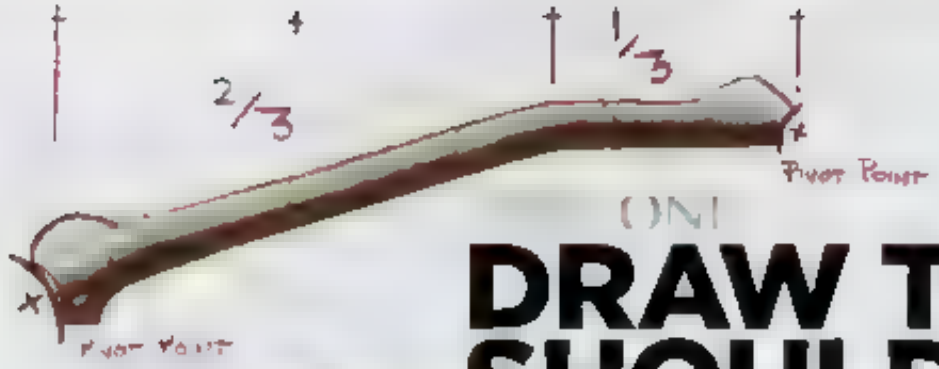
Figures from memory



Workshops

How to draw human anatomy

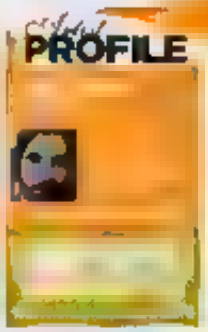
> Remember that figure drawing should be learned from life
>
> Ron Lemen, page 29



DRAW THE SHOULDERS

Learn how to make one of the more difficult areas of the human form easy to decipher and to draw, with Ron Lemen

Once these positions have been observed we can see the places to connect other shapes together



PROFILE

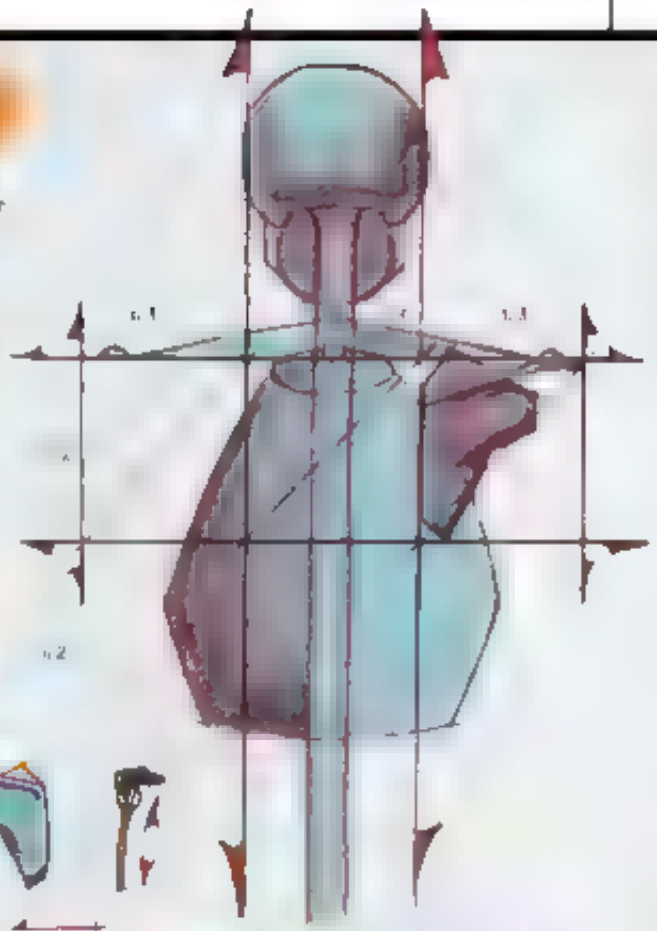
The skeleton is a jumbled components for [illegible] Knowing how the bones are shaped and in what positions [illegible] shapes identified, we can see the places to connect many other shapes together. These landmarks of the shoulders are the acromial shelves or edges (AS), the spines of the scapula (SS), and their medial edges (SE) and the acromion process (AP).

These landmarks [illegible] appear [illegible] weight and physique [illegible] position. Regardless of which [illegible] seen [illegible] and have a [illegible] space. We want to find these landmarks so we can put the rest of the body together with ease and speed.

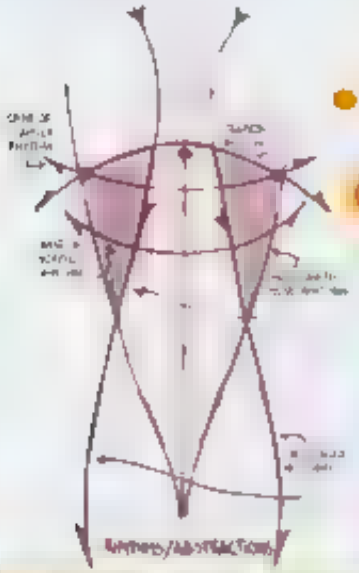
Draw the shoulders

We can estimate significant measurements from ideal proportions as a starting point to any pose. There are several different approaches to measuring, but all of them involve order and memory. Idealising has a set of rules that can be memorised, although [illegible] and memorise this by drawing from life and not just learning formulas. The figures will [illegible] and formulate if you don't relate them to reality and learn how to distort and push the ideal into a solid likeness.

The head is two-thirds the height of the [illegible] shoulder is the shoulder as a 2:3 ratio, we can establish a height and width of the shoulder. The width of the [illegible] shoulder is roughly the same width as the distance between the scapulas. The height of the scapulas is roughly half the height of the [illegible]. This makes the space between the scapulas and the size of the scapula roughly a square unit of measure. This square [illegible] from acromion process to [illegible] within process. From this ideal you can then [illegible] the width of the shoulders to accommodate a male or female, [illegible] or goddess, hero or [illegible], weak or powerful. The acromion is connected to two-thirds the length of the clavicle and the acromion is [illegible] the furthest one-third of its own length, [illegible]



From the square unit of measure established above we can divide the square diagonally in half and this is our ideal shape and space for the scapula. From acromial shelf to medial edge, top to bottom. Now, the scapula is not a perfect square unit of measure, however, so confidently draw such a complex space we need a starting point. This diagram to the right that shows the process for designing a scapula from a square.



Rhythms/abstraction

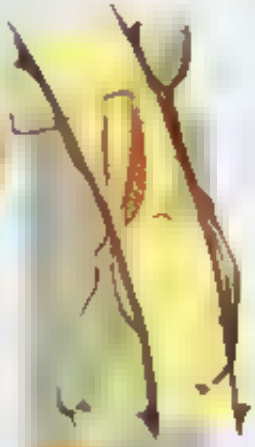
Find the scapulas

[illegible]

Rhythms change

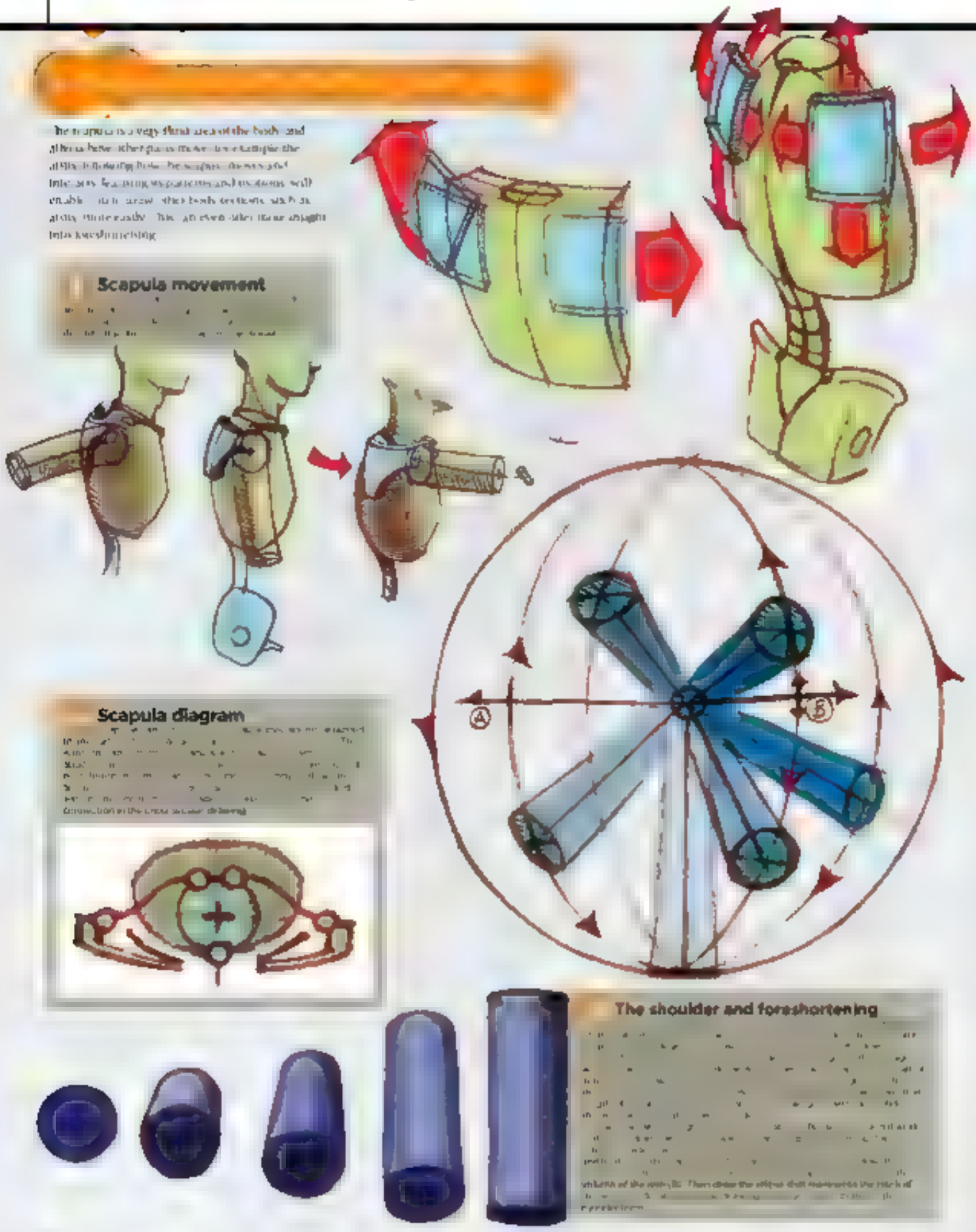
[illegible]

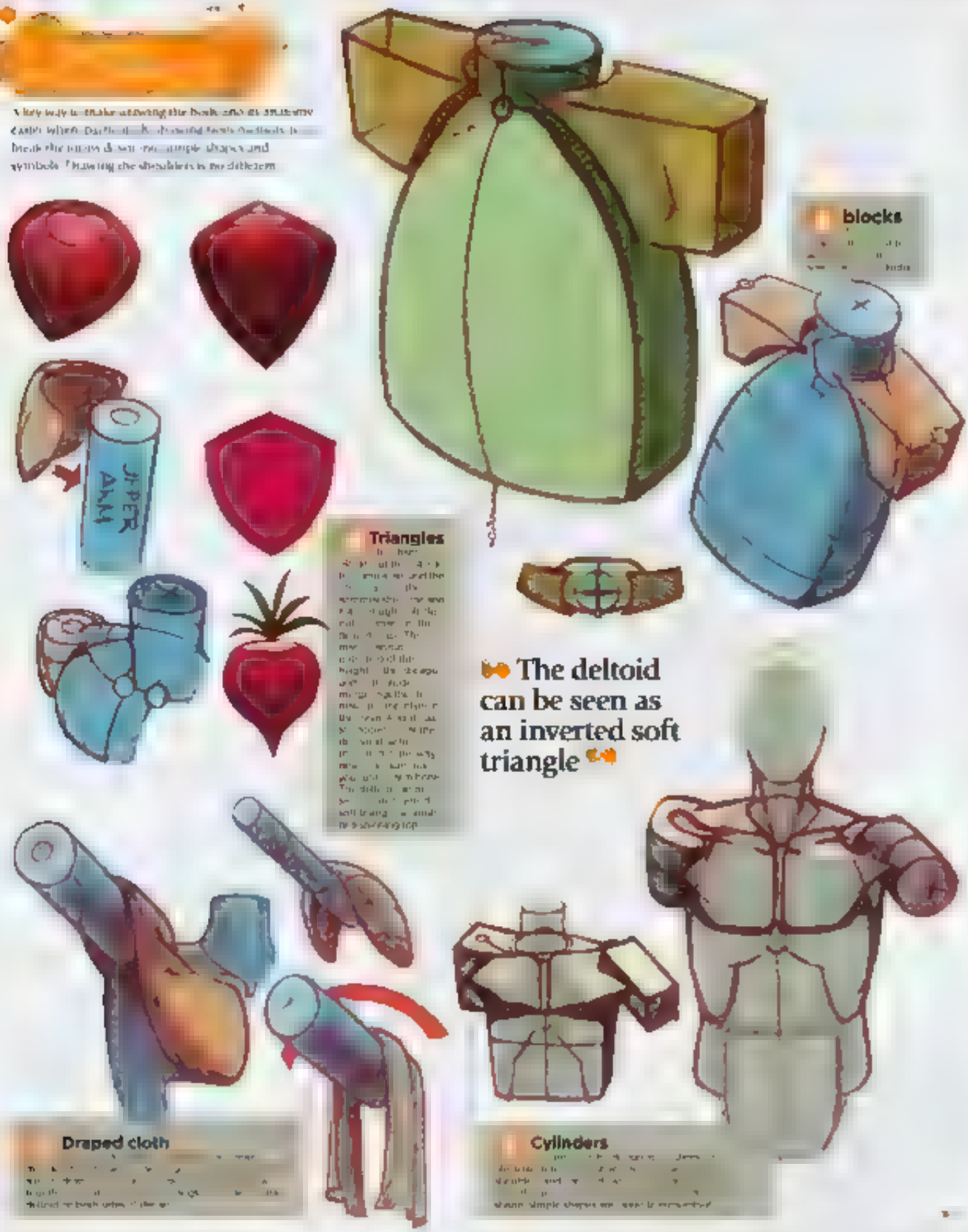
Rhythms occur in every way within our process of drawing, from rhythmical starting abstractions to the rhythms we design for the folds in the skin. Everything we draw relating the human form will have some rhythmical association between the parts in every action we consciously take. Movement is fluid. Finding the flowing rhythmic lines can make connecting the human form from memory easier.



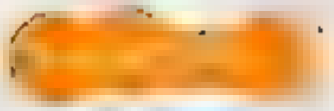
Strong centre

[illegible]


Scapula movement
Scapula diagram
The shoulder and foreshortening

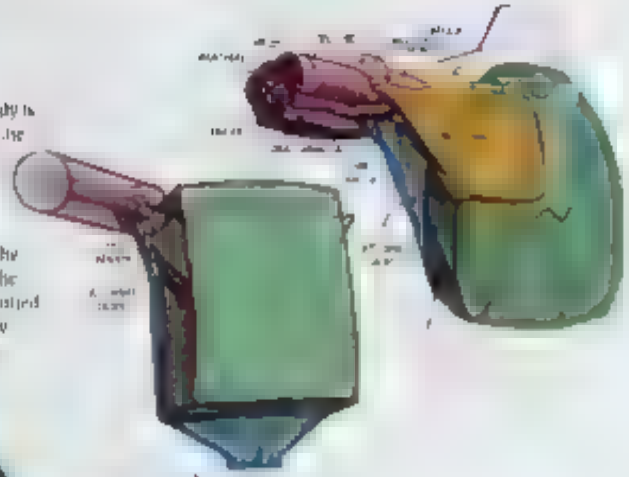

UPPER ARM
blocks
Triangles
The deltoid can be seen as an inverted soft triangle
Draped cloth
Cylinders

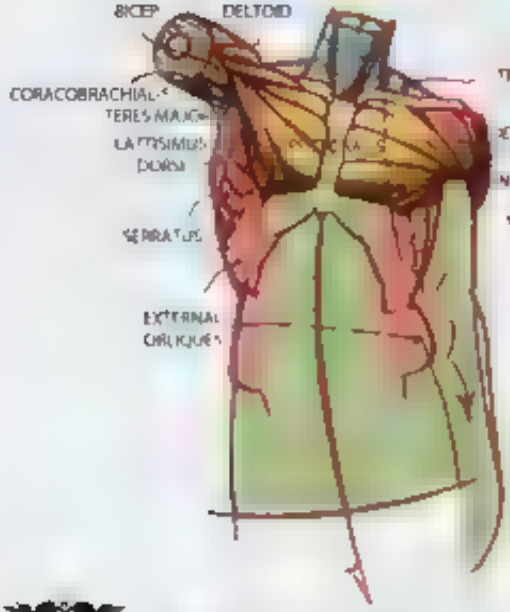
Ron Lemen's anatomy

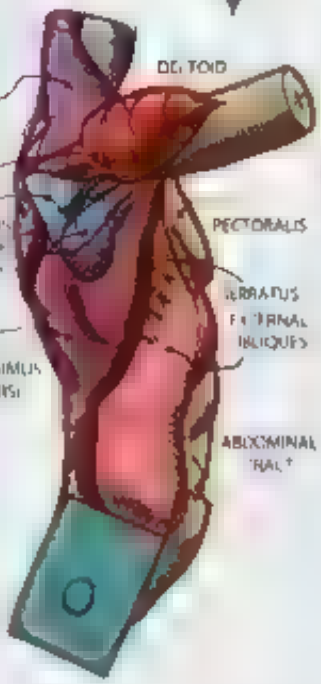


The muscles of the shoulder are the deltoid, the supraspinatus, the infraspinatus, the teres major and the teres minor. These muscles weave along with the [illegible] and the [illegible] and the [illegible] [illegible] the space where it [illegible] [illegible] angles to help [illegible] angle. When the arm is pulls outward [illegible] the side of the body, the angle that bridges the arm to the body is made up of both the latissimus and the teres major. The teres major is the tail end extending out into the arm and the latissimus is the tail end extending out the [illegible]

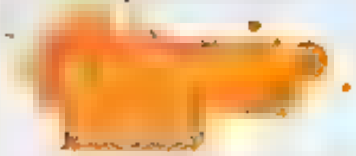
Below is also a diagram to show the detailed stretching movements of the deltoid. These are [illegible] swinging [illegible] [illegible] when [illegible] swinging superheroes.

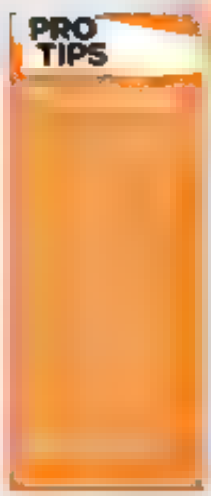






Keep the anatomy correct when drawing superheroes

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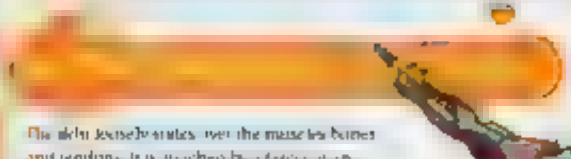
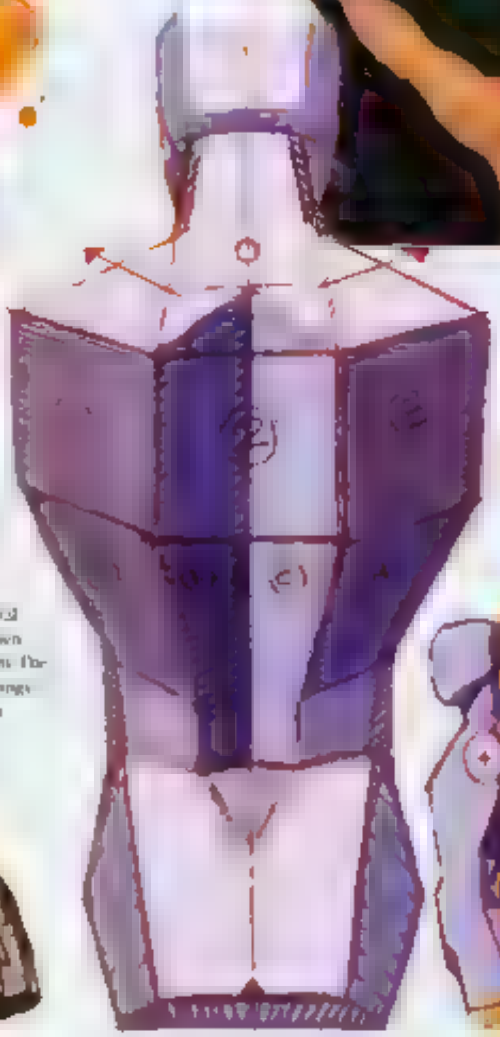
TIPS



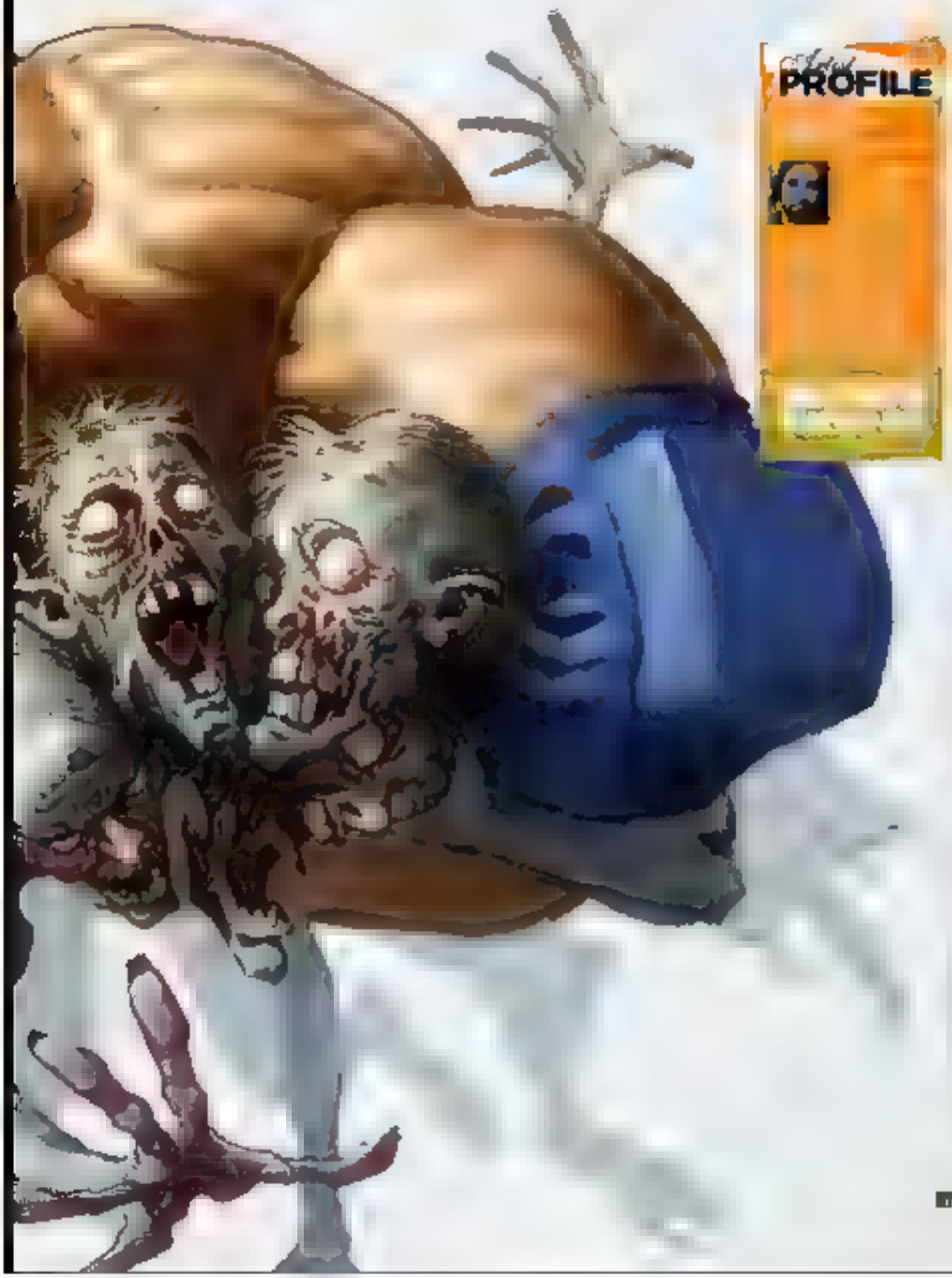



EXERCISE

Figure drawing should be learned from life – to understand the process, memorise the formulas and poses

DRAWING AND POSING THE BACK

The back is a complex space, so Ron Lemen breaks it down into conceptual formulas to make drawing and posing it easier



First off, let's look at the muscles and come up with some simple shapes to help remember what they look like and how they fit together. The back muscles or groups of muscles we will be concerned in are the rhomboid, trapezius, latissimus dorsi, external obliques and the sacrospinalis group.

The muscles of the back are broken up into groups. Combining the left and the right side of the body together to create the shapes we will be using to design the back with. These are the basic shapes of our figure construction. The points of origin and insertion points are painted with red on the charts provided.

Rhomboids

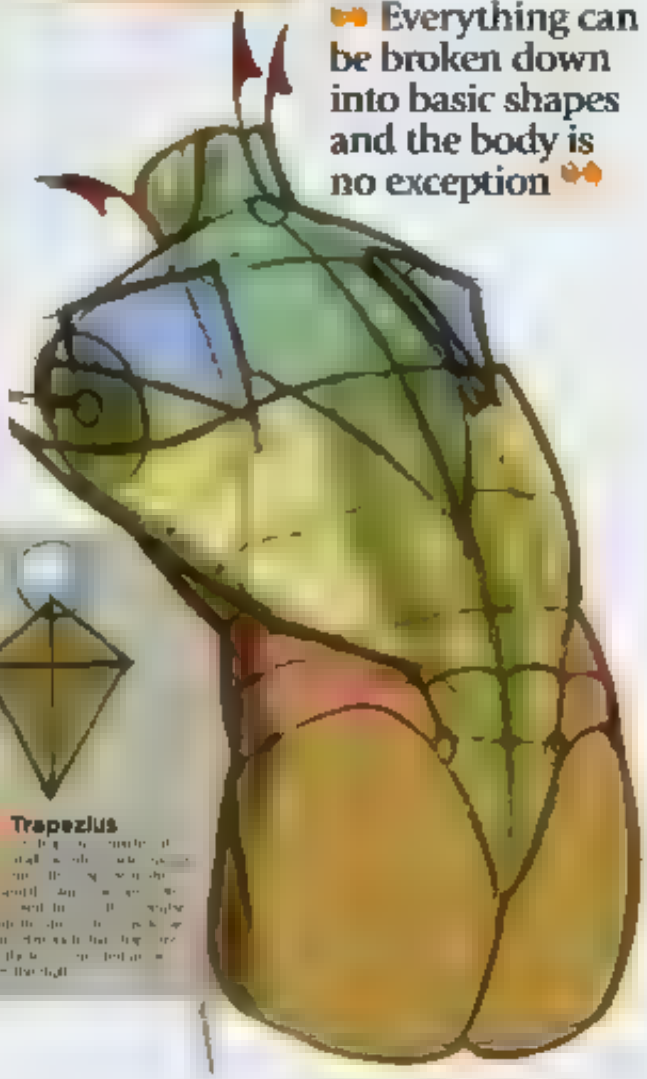
Sacrospinalis

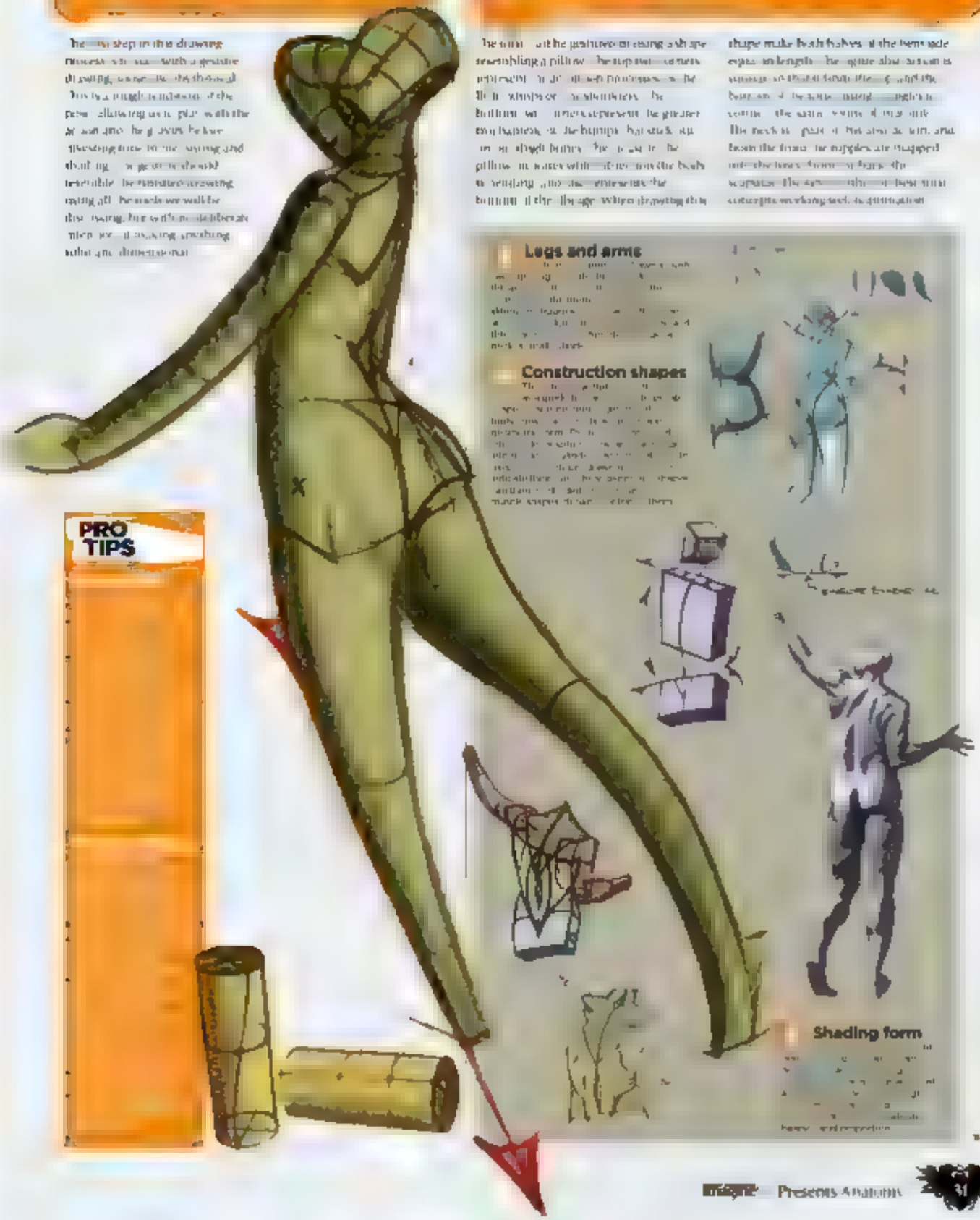
Latissimus dorsi

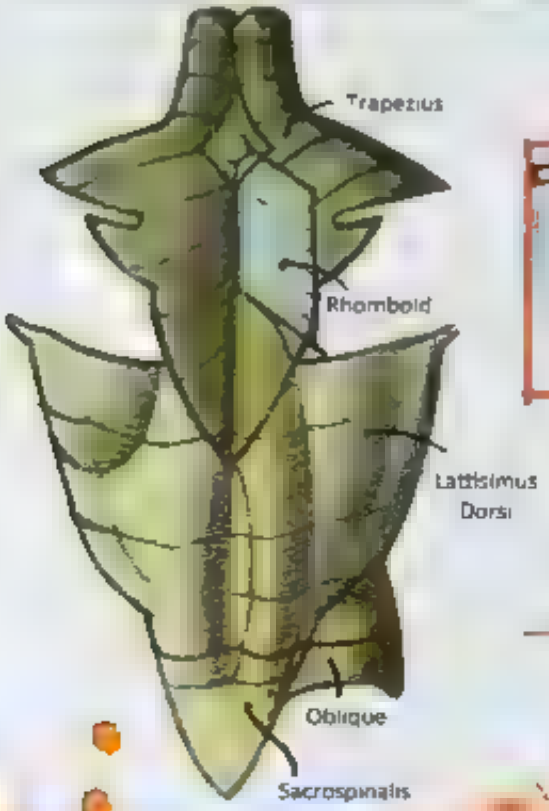
Trapezius

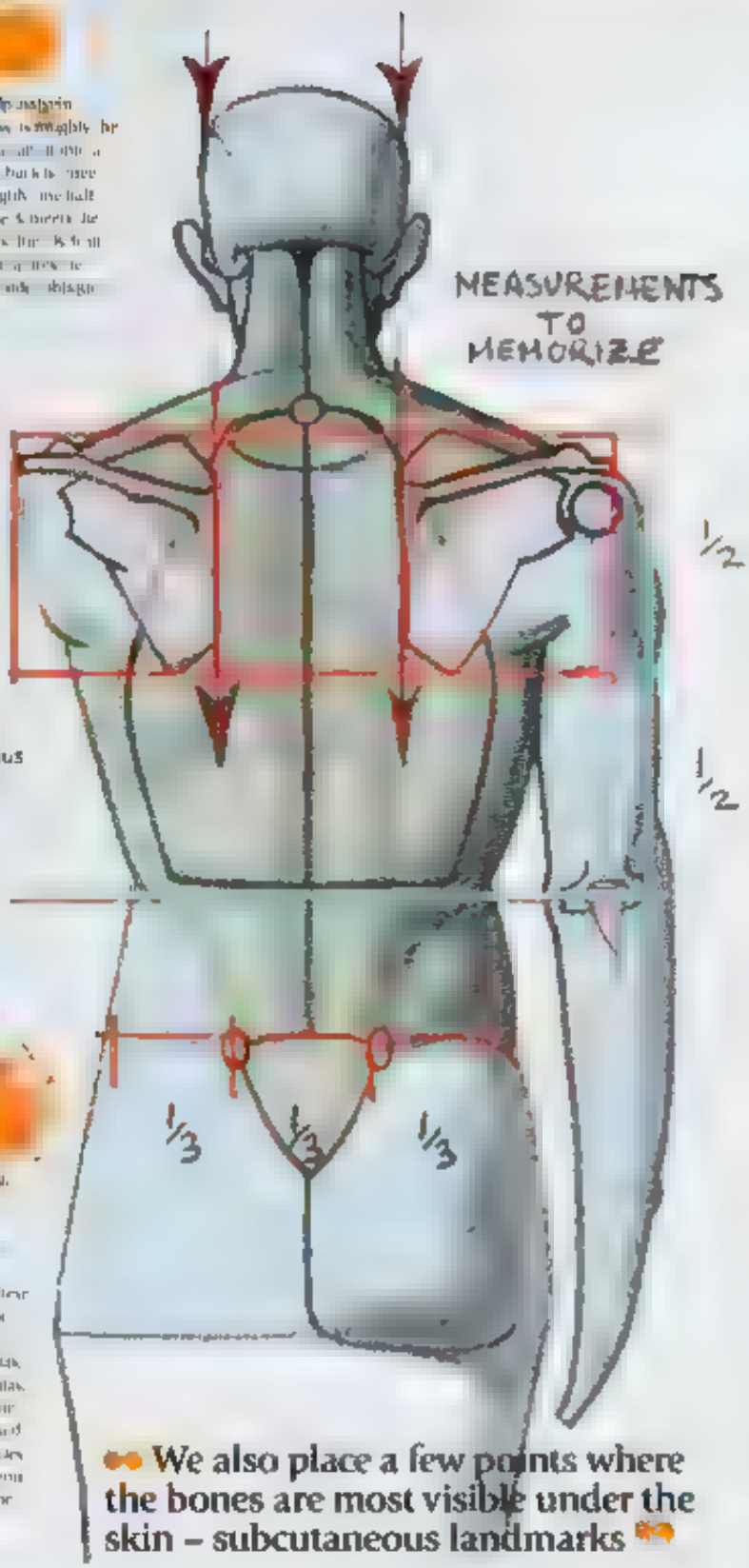
Everything can be broken down into basic shapes and the body is no exception. Once we learn how to control these shapes, shade them, draw them in perspective and overlap them with each other, we can apply them to any figure we see or imagine – the ultimate goal is to draw upon ideas from the imaginative process. If we stick with basic [illegible] simplicity of designs can be simply drawn again and again. But this is a process, and each stage must be completed before the next can successfully be applied. Once you have practiced the process enough, then hopefully you'll find a way to make the process intuitive and your own – or rather than sticking to every step, you'll find [illegible] the steps and make the process your own that way.

Everything can be broken down into basic shapes and the body is no exception

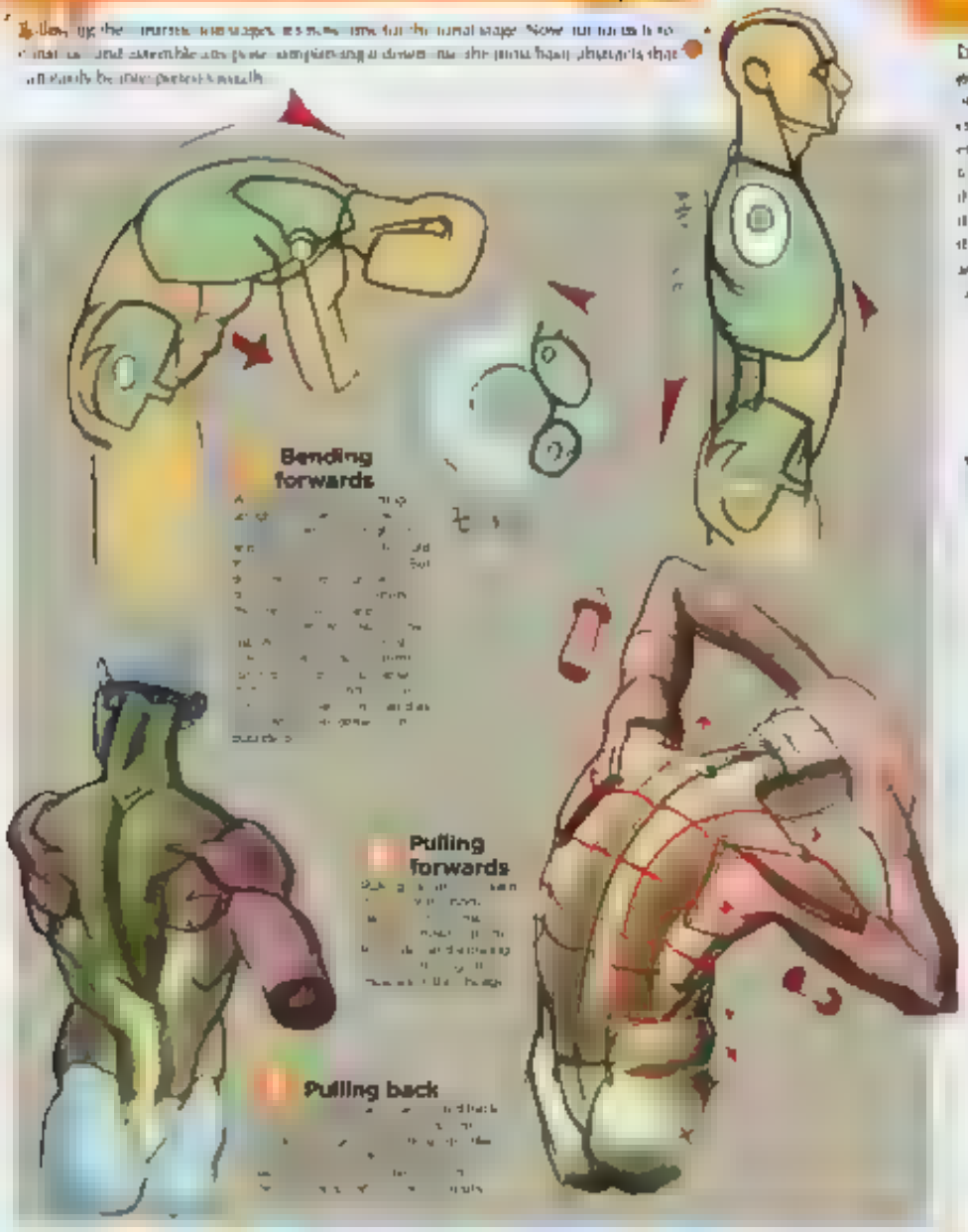


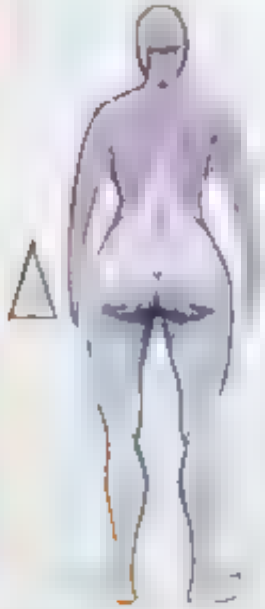

Legs and arms
Construction shapes
Shading form
PRO TIPS





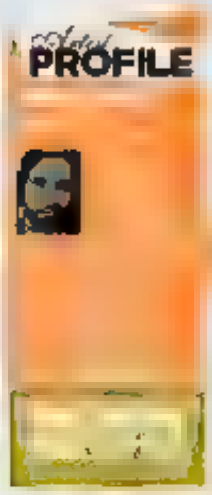
We also place a few points where the bones are most visible under the skin – subcutaneous landmarks


Bending forwards
Pulling forwards
Pulling back



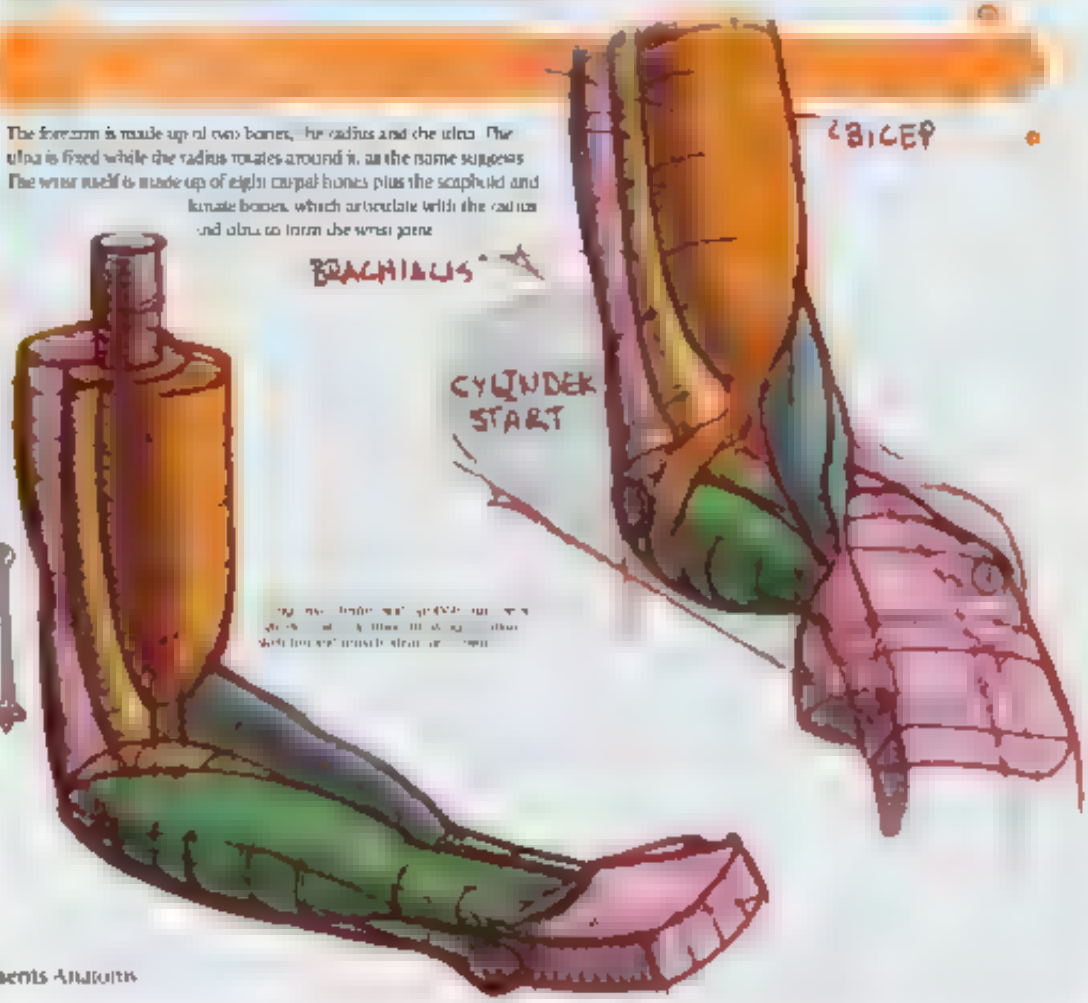
DRAWING THE WRIST IN MOTION

Drawing the wrist can be surprisingly hard to get right. Get under the skin of this tricky body part as [illegible] shows how to draw it in motion



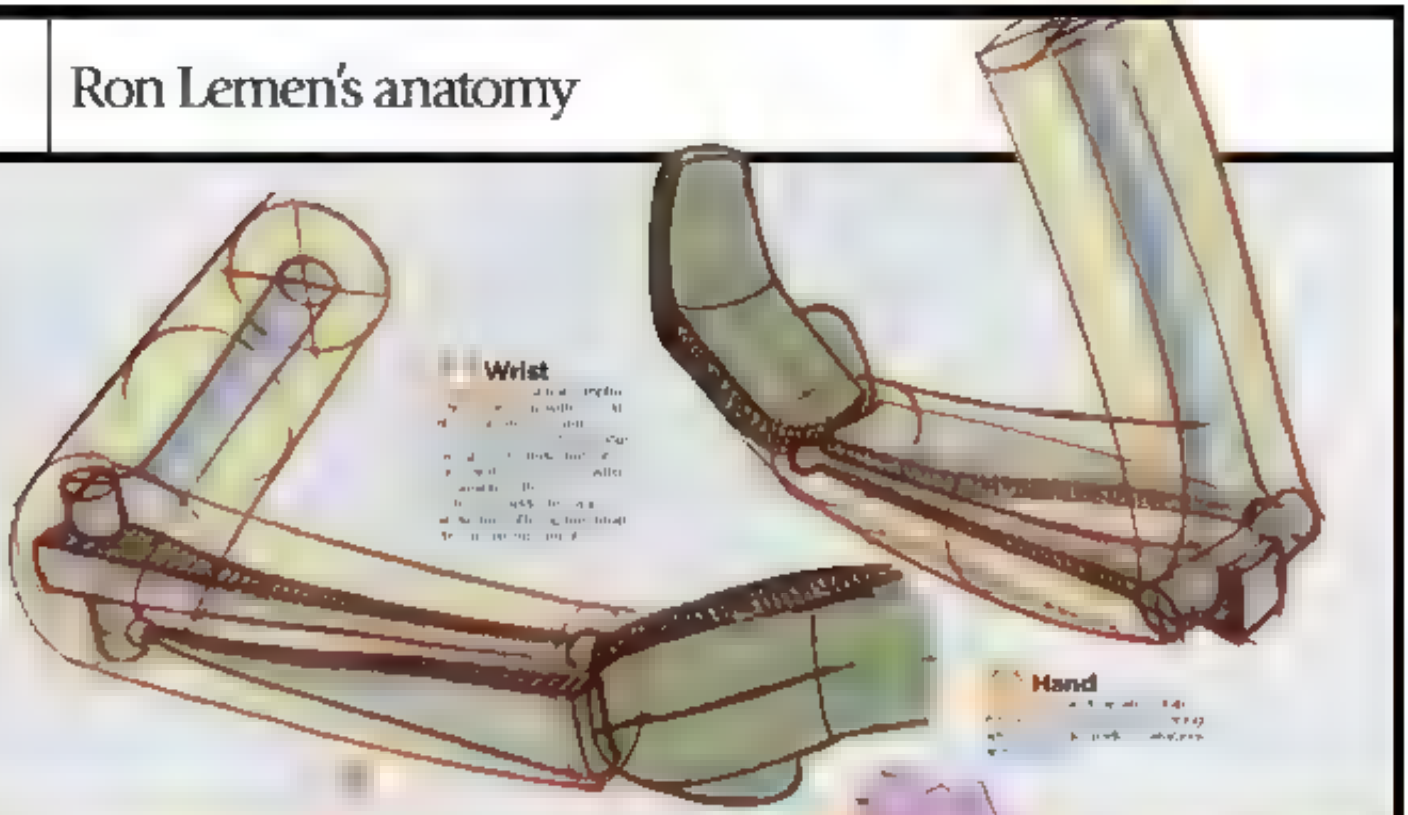
[illegible] understand the wrist you need to first look at the lower arm, its structure and how it connects with the wrist. Here I'll explain [illegible] make up [illegible] this part of the body, how it interconnects with other parts, and break it up into simple shapes, connections and movements.

The forearm is made up of two bones, the radius and the ulna. The ulna is fixed while the radius rotates around it, as the name suggests. The wrist itself is made up of eight carpal bones plus the scaphoid and lunate bones, which articulate with the radius and ulna to form the wrist joint.



There are handy tricks, like the golden ratio, that help you when drawing the arm

Ron Lemen's anatomy

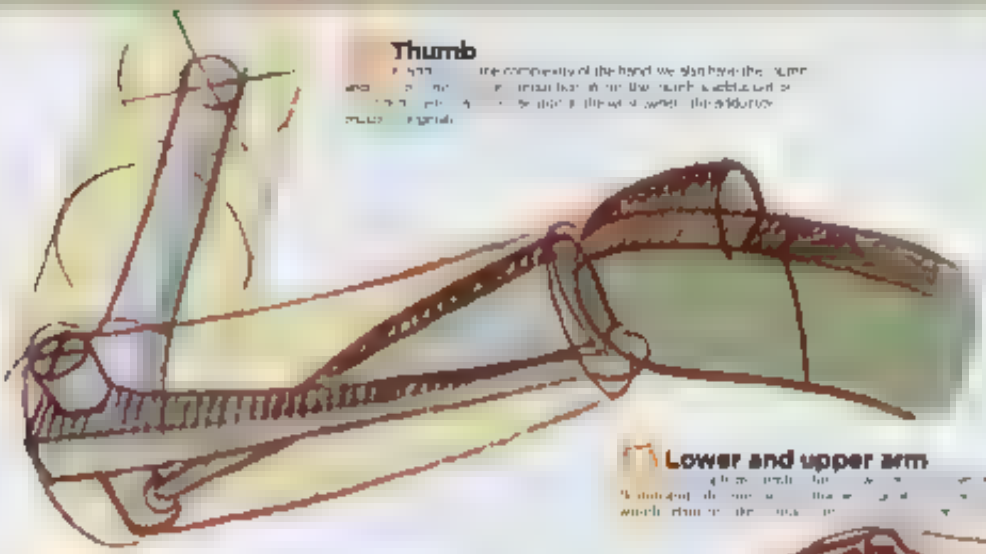


Wrist

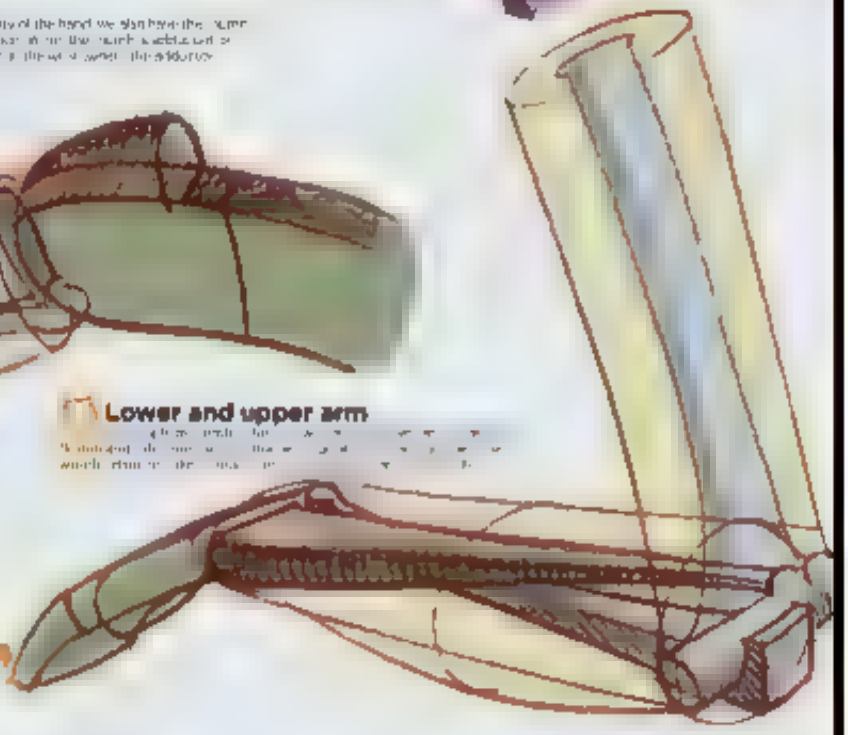
Hand

breaking this section of the hand down into its composite parts (see on this page).

Thumb



Lower and upper arm

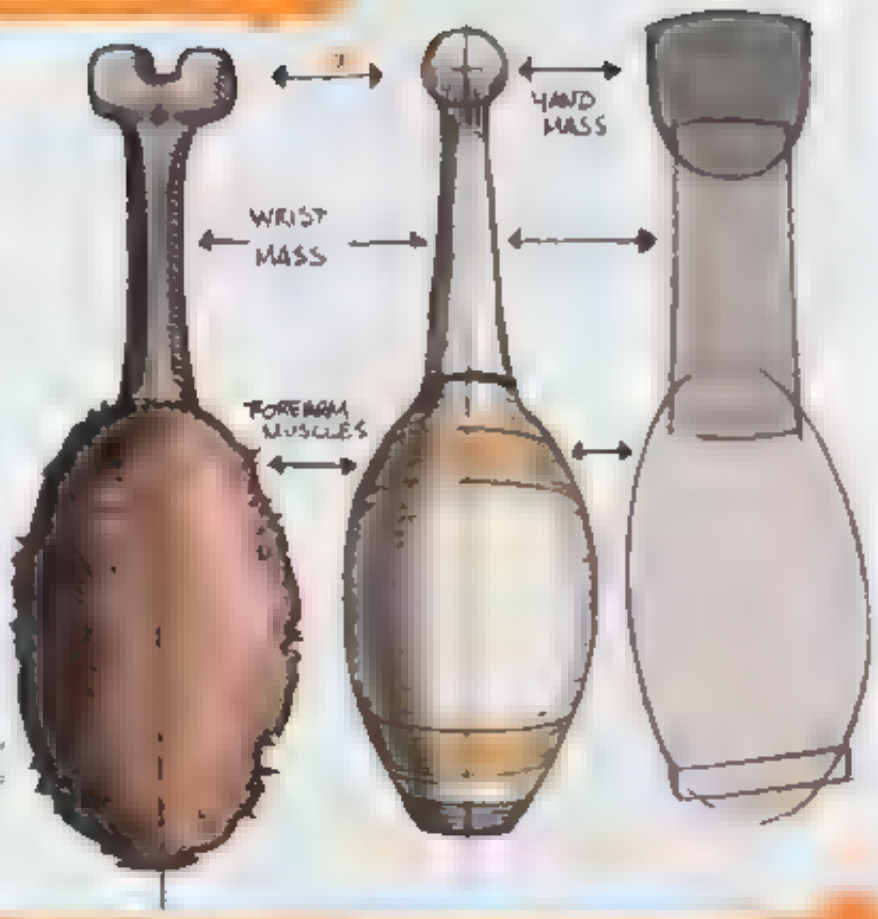


This area is considered to be as difficult to represent as the face, and the expressions even more tricky to capture

When I design the bones of the wrist I think of them as a flexible plank of wood [illegible] bending [illegible] like dough [illegible] the complex structure of the bones, but gives us [illegible] surface [illegible] We need to draw the four polar axis points on an ellipse to assist in finding the surfaces using a perpendicular [illegible] shape to represent the ellipse's major and minor axes.

We need to draw the four polar axis points on an ellipse to assist in finding the surfaces

Where it joins to the hand the wrist is an ellipsoid joint similar to a ball and socket joint such as the shoulder and allowing the same type of movement to a lesser magnitude.



The anatomy of the forearm is very complex, but here we shall look at a basic list and some rough illustrations to help you remember the movements and [illegible] of the muscles.

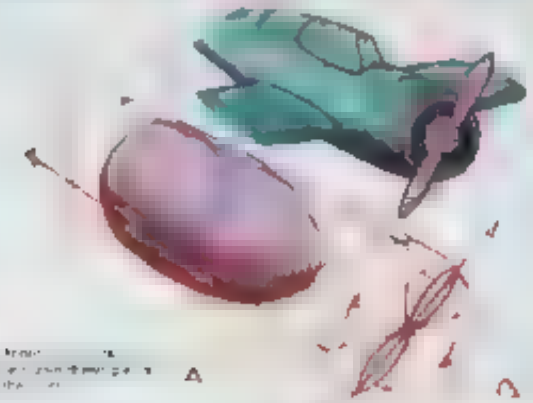
[illegible] the bicep are flexors [illegible] groups of muscles, with [illegible] extending [illegible] and extending [illegible] the opposite direction. They all [illegible] a [illegible] group [illegible] groups [illegible] group [illegible] adductor group.

[illegible] the triceps extend the elbow and the adductor muscles [illegible] the shoulder extend the shoulder [illegible] away from the body.

PRO TIPS

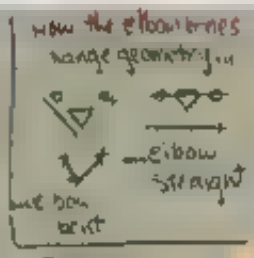
To place on the arm, we have to

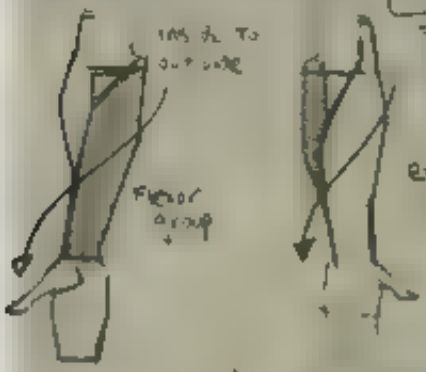
Think of this line like an airplane

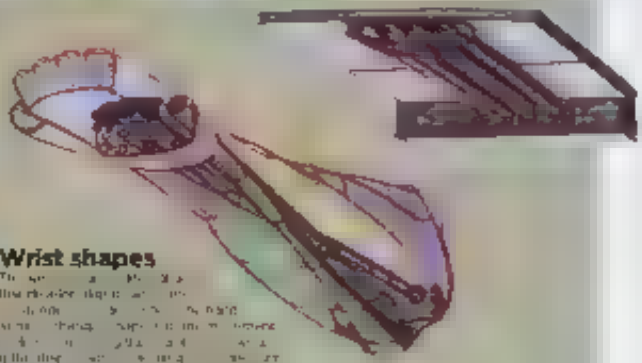


PRO TIPS

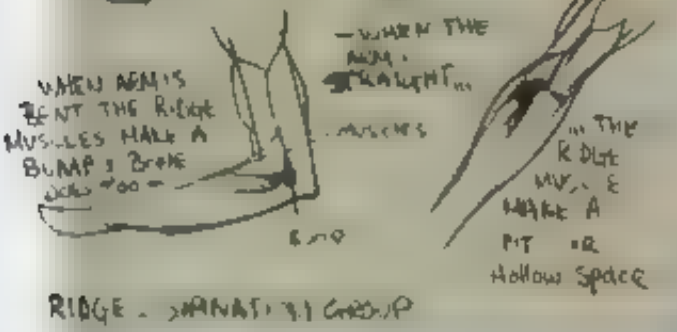
Forearm and elbow shapes







Wrist shapes



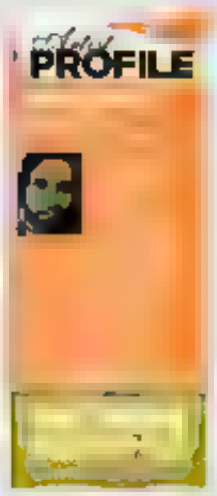
Hand shapes

When the wrist is bent, the skin will crease to alleviate the pressure of the stressing

EXERCISES

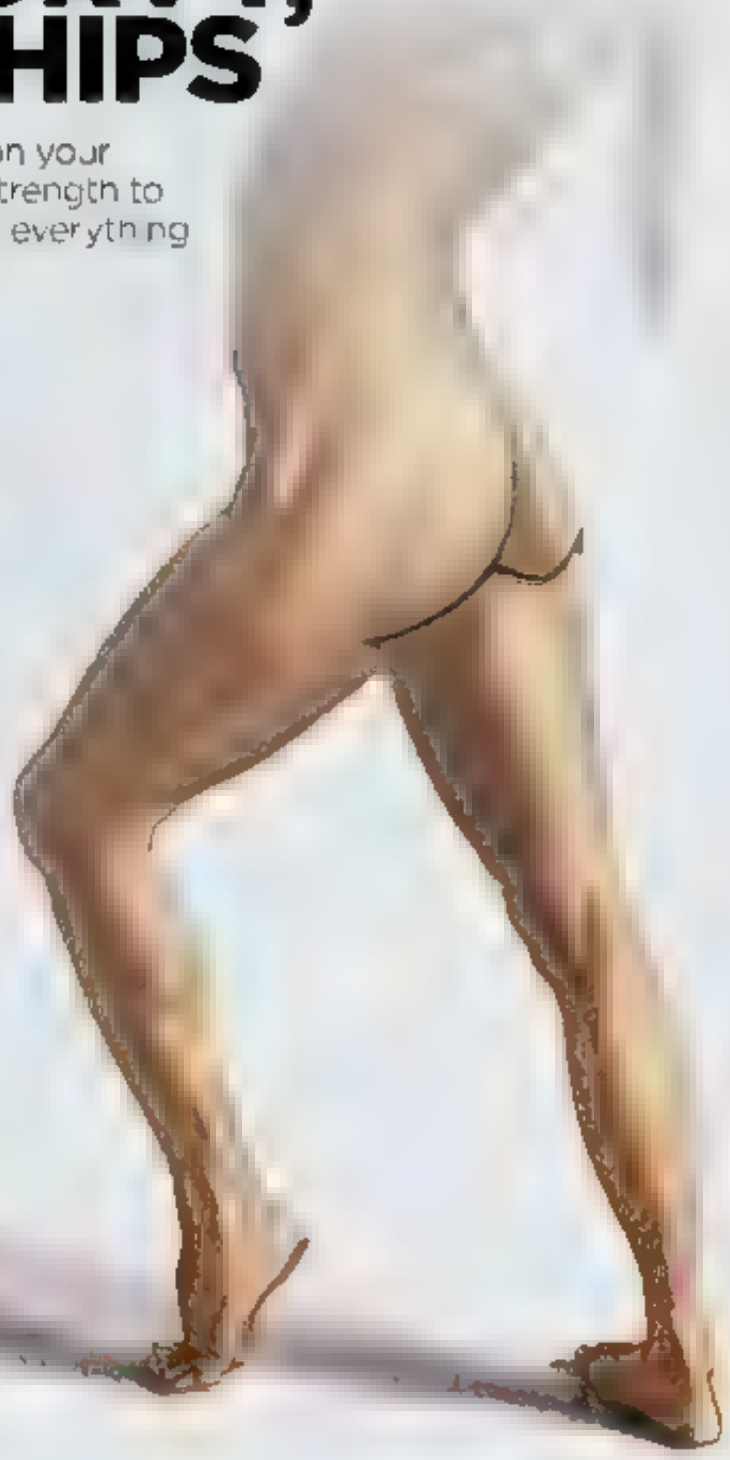
DRAW CURVY, STRONG HIPS

Learn how to create curvy hips on your female figures, add the pillar of strength to your heroic male characters, and everything in between with **Ron Lemen**



[illegible] thinking about the hips as a place to sit and start thinking of them as the shoulders for the legs. This will [illegible] the mechanics differently and we will design this space based upon a function that is greater than just sitting or reclining. The round bony is really a small block of bone underneath these muscles and has no resemblance to what we physically see. This is why it can be so difficult to draw this space without making it look attached to the rest of the body. We are going to look at the mechanics of this space, and the artistic shapes we will need to [illegible] make this part of the body [illegible] and looking good without it being caricatured or [illegible]. This is a [illegible] simple [illegible] but [illegible] we will [illegible] the structures, symbols, and shapes needed to be an [illegible] fun and add new [illegible] to your figures.

Stop thinking about hips as a place to sit and start thinking of them as the shoulders for the legs



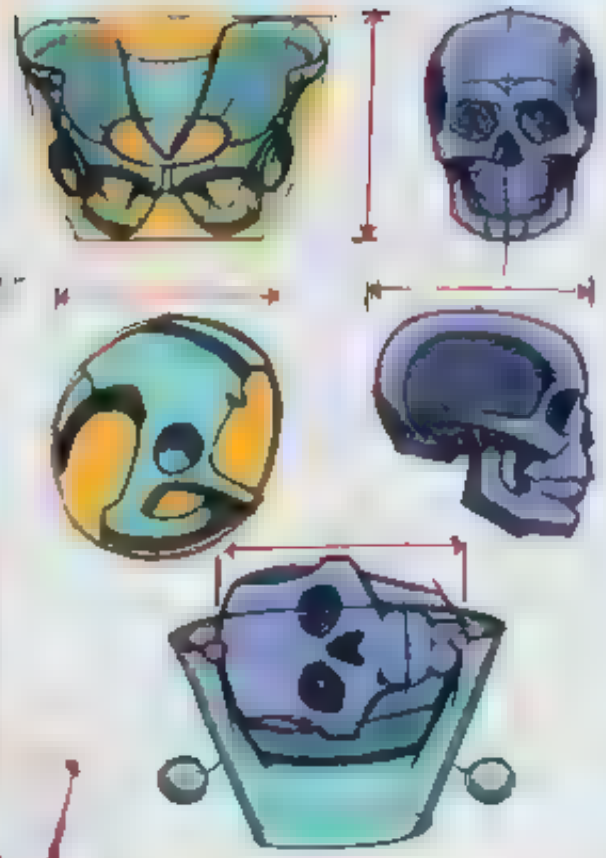
The hip bones take on a curvaceous shape

Pelvis

Front and back

Know your muscles

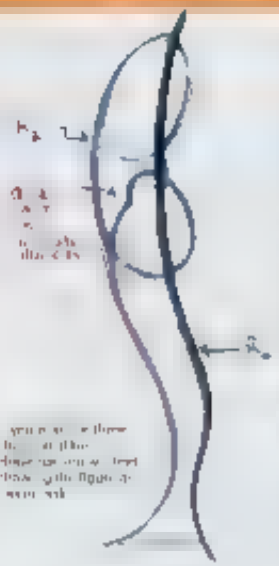
The bones take on a shape that might closely resemble a butterfly



The pelvis is roughly the height of the skull from middle-width the pelvis upper [illegible] width as the skull [illegible] width between the [illegible] of the pelvis. The skull and the pelvis are roughly the same height [illegible] the skull [illegible] shape and [illegible] the [illegible] shape [illegible] the [illegible] height of the pelvis.

[illegible] Tomorrow Blogspot [illegible] side of a metal measuring with a stick.

A foolproof tool to gain an understanding of proportion



Finding the pelvis in the pillow shape, we can utilize the shortcuts rhythms from the great trochanter to the neck [illegible] and from the acromion [illegible] the distance between the two sets of lines defines the ribcage volume, the lower half of the pillow shape designed to the [illegible] pelvis.

[illegible] the rhythms are found with [illegible] that go up and over the [illegible] and down [illegible] the [illegible] angle.

[illegible] the ribcage and continues circling the pelvis into the thigh muscle and back into the calf muscle. [illegible] rhythms but it helps find a figure in less than seven lines.

Cylinders

The butterfly

Male and female blocks

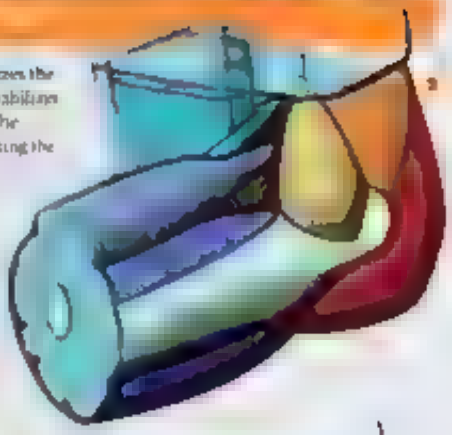
Tensor fascia latte

Gluteus medius

Gluteus maximus

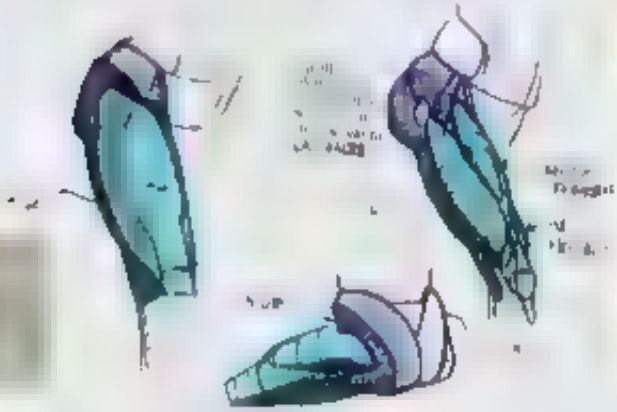
PRO TIPS

The sartorius muscle acts as the Velcro for the thigh and stabilizes the outside edge of the knee. The gluteus medius is our walking stabilizer and assists in abduction of the leg and adduction of the leg. The gluteus maximus is the power muscle, extending the leg, adducting the leg, abducting the leg and lifting the pelvis.



The legs start from under the iliac crest, the leg muscles are attached on the bone structure

From the front of the body, the legs start from below the iliac crest but when we draw our anatomic way, we place the legs under the pillow when they are extended and inside the pillow when seated. But the legs start legs under the iliac crest as the leg muscles are attached at this point, on the bone structure. The TIP, makes a triangular division that is 45 degrees to the side and front of the body. The abs have three planes, side, oblique, fully vertical. Six planes are visible from the front view while from the side all three planes are visible.

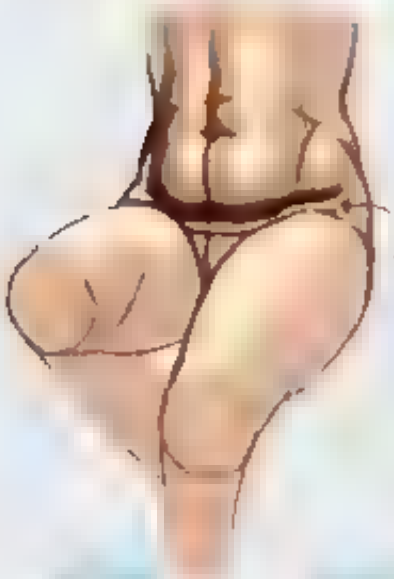


Side view

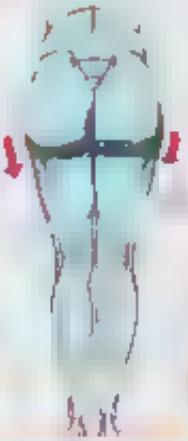
Rear view

Now we understand the skeleton, proximity and muscle structure of the hips [illegible] will give extra height decreasing the [illegible] your body proportions are [illegible]

Rear view



The front view



When seated

EXERCISE

DRAWING THE BODY IN MOTION

Make your figures move with realism by understanding how the body works — Ron Lemen explains the ins and outs of movement

Every artist has their own version of the rendering [illegible] but without the [illegible] training, has an image will be dismissed.

Work in strength of muscle by doing [illegible] exercises [illegible] general gym [illegible] these muscles will build up and the camera, the artist's mental camera, will come to life. Life drawing demands a rich visual library, which should be memorised by drawing the same exercises and muscle forms and rhythms over and over again.

These kinds of mental exercise will assist in turning your mental camera on and helping you understand how the human machine works and appears. Read my words in this workshop carefully over and over – they describe specific motions and will help the information to stick the more you revise it.

PROFILE

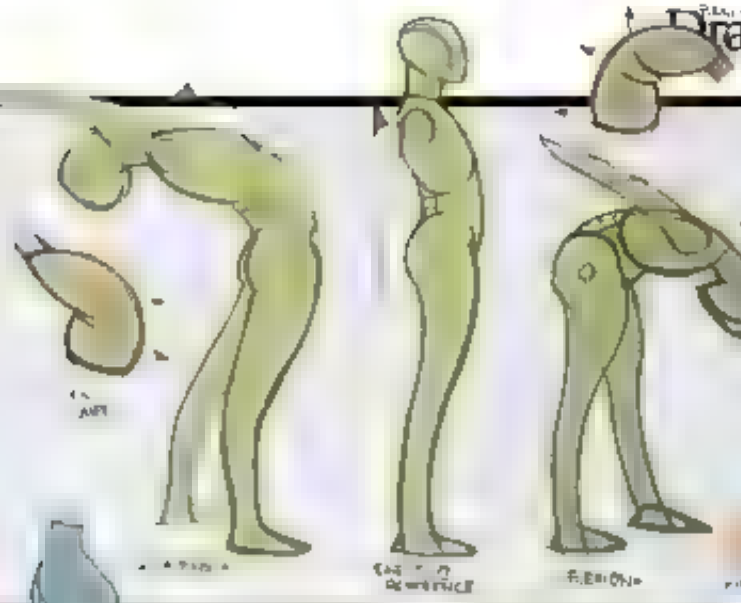
Start with left-right at how different sections of the body are exercised and bend [illegible] dividing the body into parts [illegible] allows a detailed understanding of the range [illegible] and [illegible] all begin that

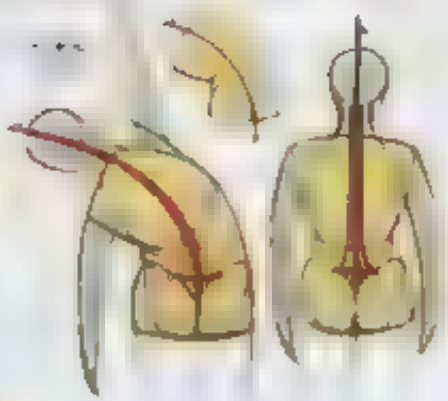
Shoulders, ankles and fingers...

[illegible]

Circumduction is a circular motion attributed to parts of the body that are round in design

Draw the body in motion



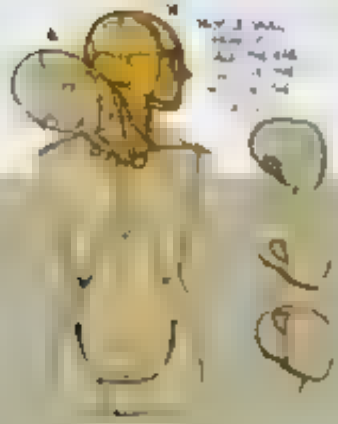


Torso and core

Arms, hands and feet...

The foot

The shoulders



Forearms

The neck

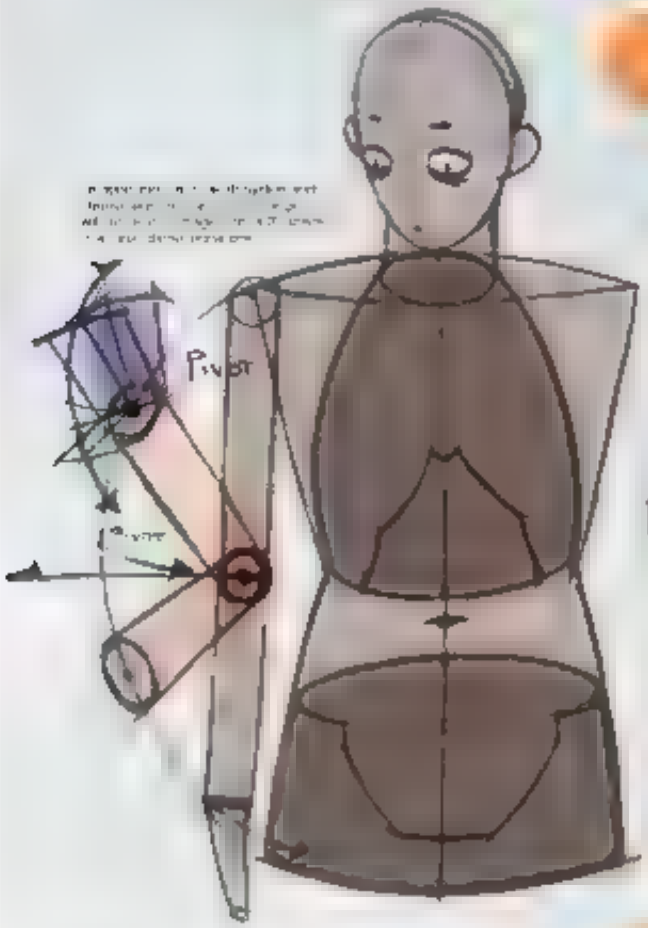
As with anything that we create from imagination, it is important to first [illegible] in the first instance helps make a [illegible] with [illegible] imagined images we have in our minds. We are attempting to make the [illegible] with reality as your guide.

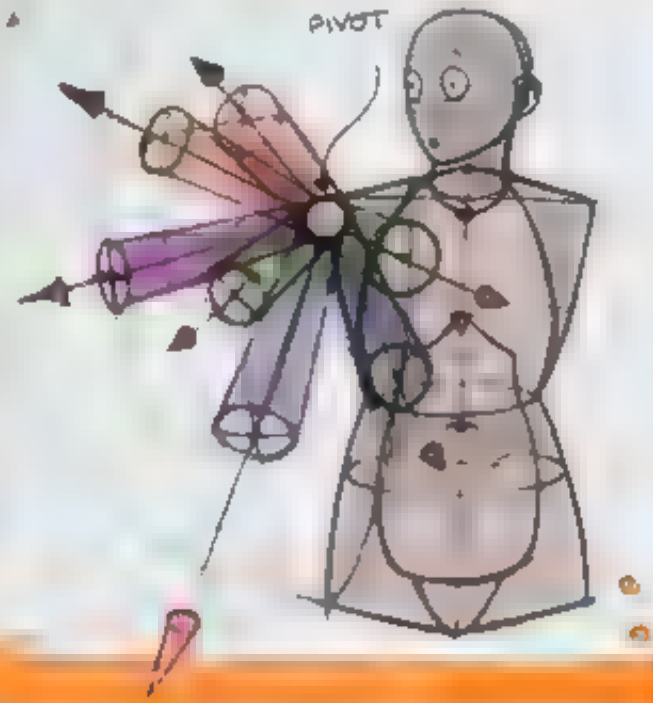
There are some useful concepts I keep in mind when inventing figures [illegible] First, the entire body [illegible] here is no part of the body that does not contribute in some way. Since all the different parts of the body are attached to the movement, there should be some rhythm or parallel relationship to the direction of the primary action. The rhythm [illegible] of the entire body together through that action and implied line design, thus making a much stronger overall pose.

The muscles of the body are woven together rather like a rope, so they will react together to an action and will also have a spiralling or winding relationship to each other.

The muscles of the body are woven together rather like a rope, so they will react together to an action

Animation techniques are [illegible] attempt to free the mind of the need for reference. Starting with simple shapes helps disconnect the artist from the need to think in details. Animation practise should be simple and loose and [illegible] as long but something more dynamic in the mind. Change the word and it can change our perception of the task.

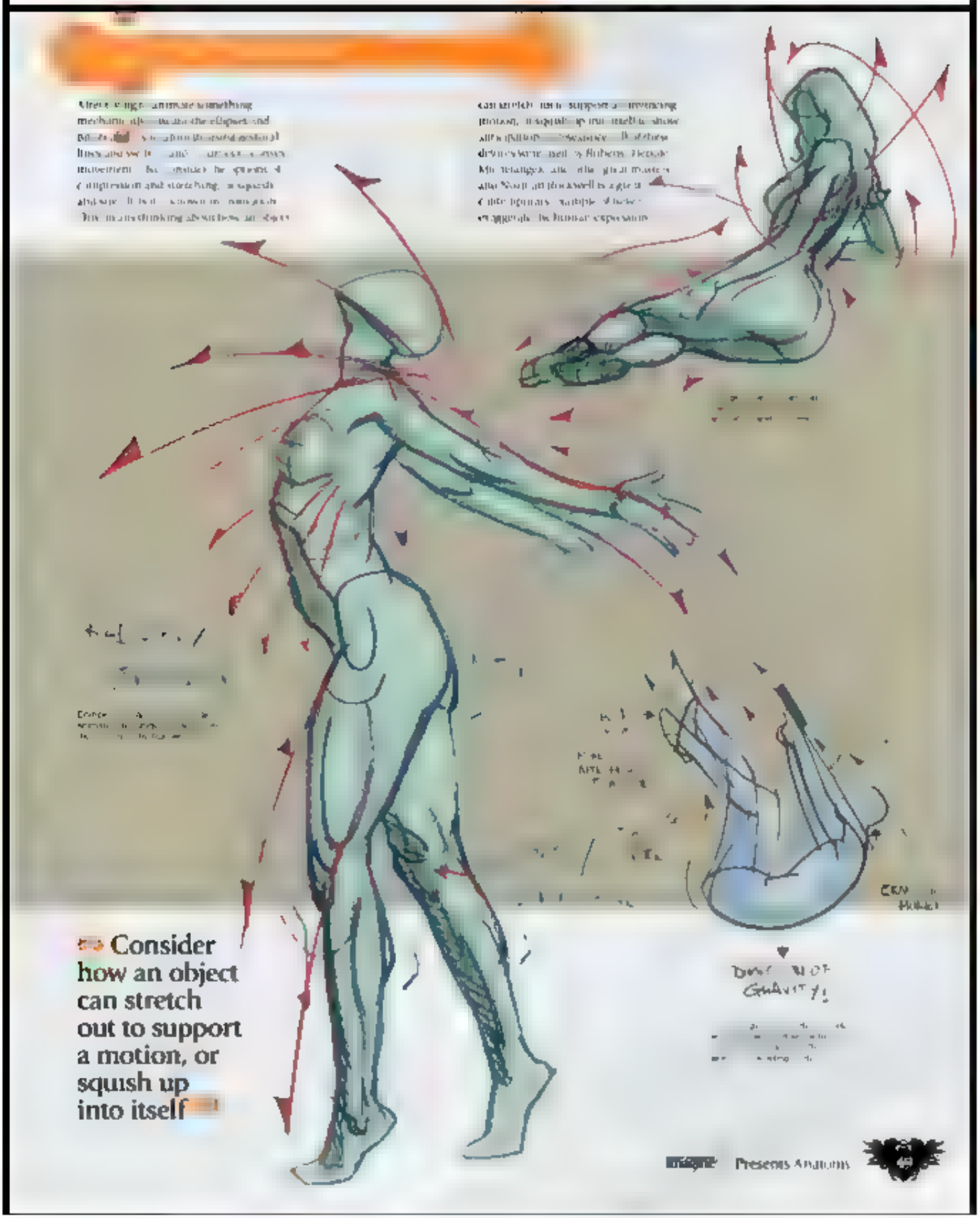




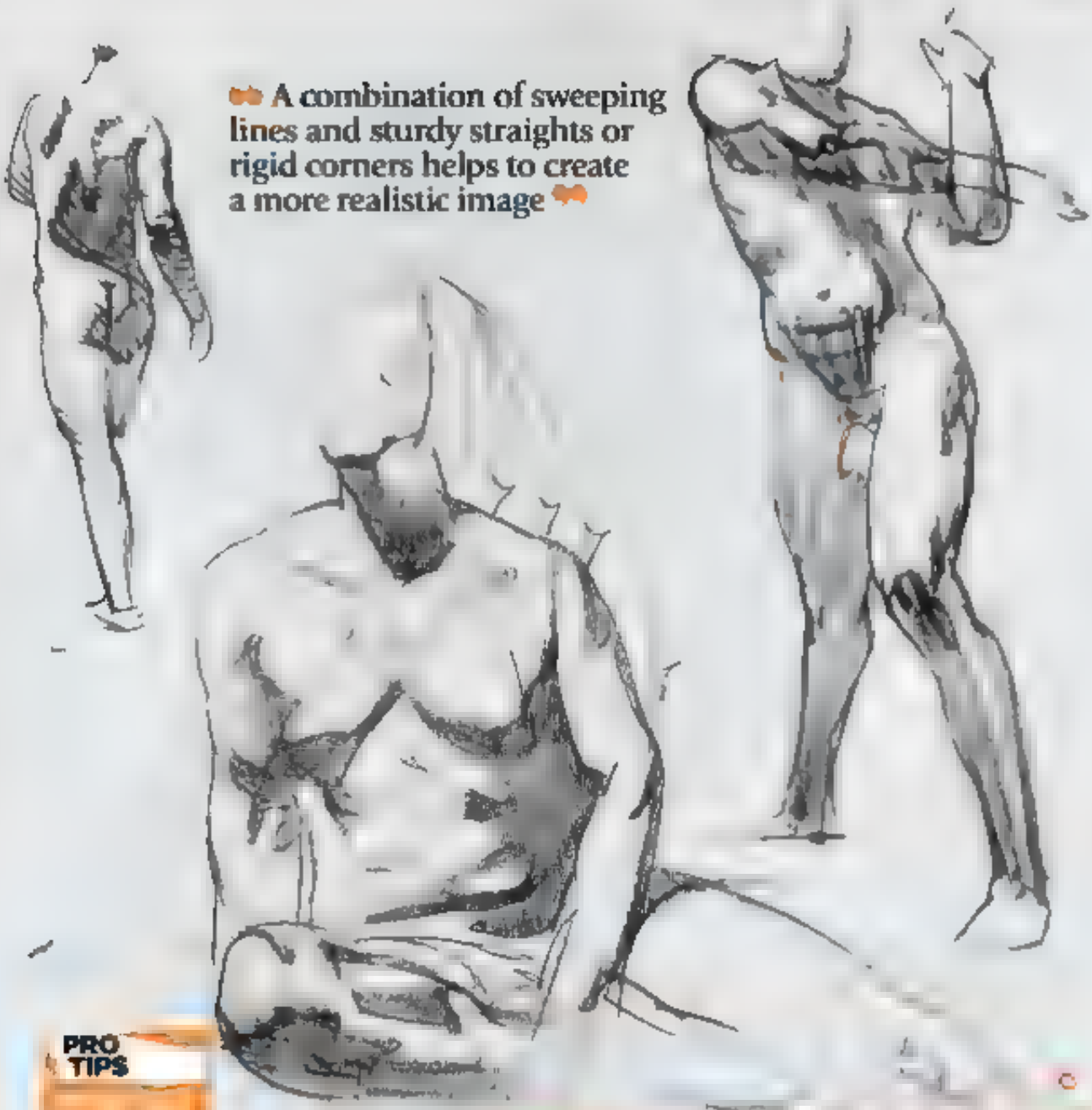
Circumduction is circular, so the shoulders, wrists, hips, the neck and the spine can all act as pivot points

Since circumduction is circular, we can use the shoulders, wrists, hips, the neck and the spine as pivot points for our animations. Treating them like a hinge initiates most of the circumduction, and treating them like a swivel allows us a three-dimensional space to move around in. All of these concepts are controlled by drawing arcs from the outermost point of the limb that we are animating around the pivot point. Draw a perfect ellipse which controls the action very specifically. A perspective exercise will help with this: move a shape in space and observe how the planes relate to each other by volume, distance and overlap.

Draw the body in motion

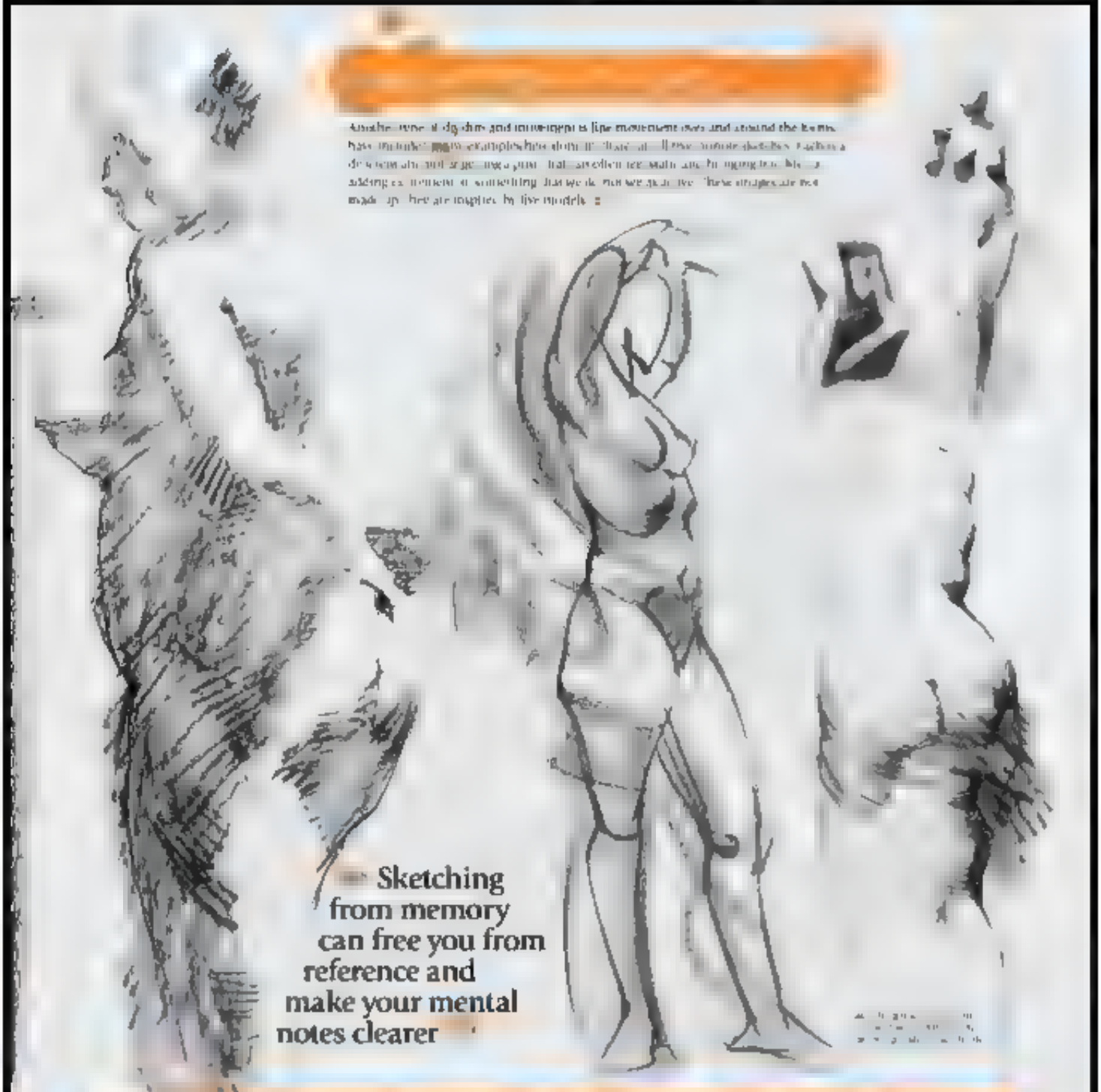


Consider how an object can stretch out to support a motion, or squish up into itself



A combination of sweeping lines and sturdy straights or rigid corners helps to create a more realistic image

PRO TIPS



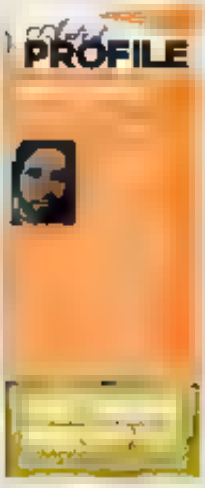
Another type of dynamic and interesting line movement goes and around the forms. [illegible] examples here done in [illegible] sketches. Gesture drawing and [illegible] that are often [illegible] adding an element of something that we do not see [illegible] These images are not made up, they are inspired by live models.

Sketching from memory can free you from reference and make your mental notes clearer

EXERCISES

MASTERING DRAPERY IN FIGURE DRAWING

Breaking down clothes into composite shapes, understanding tension and the core shapes of folds, **Ron Lemen** dresses up figure drawing



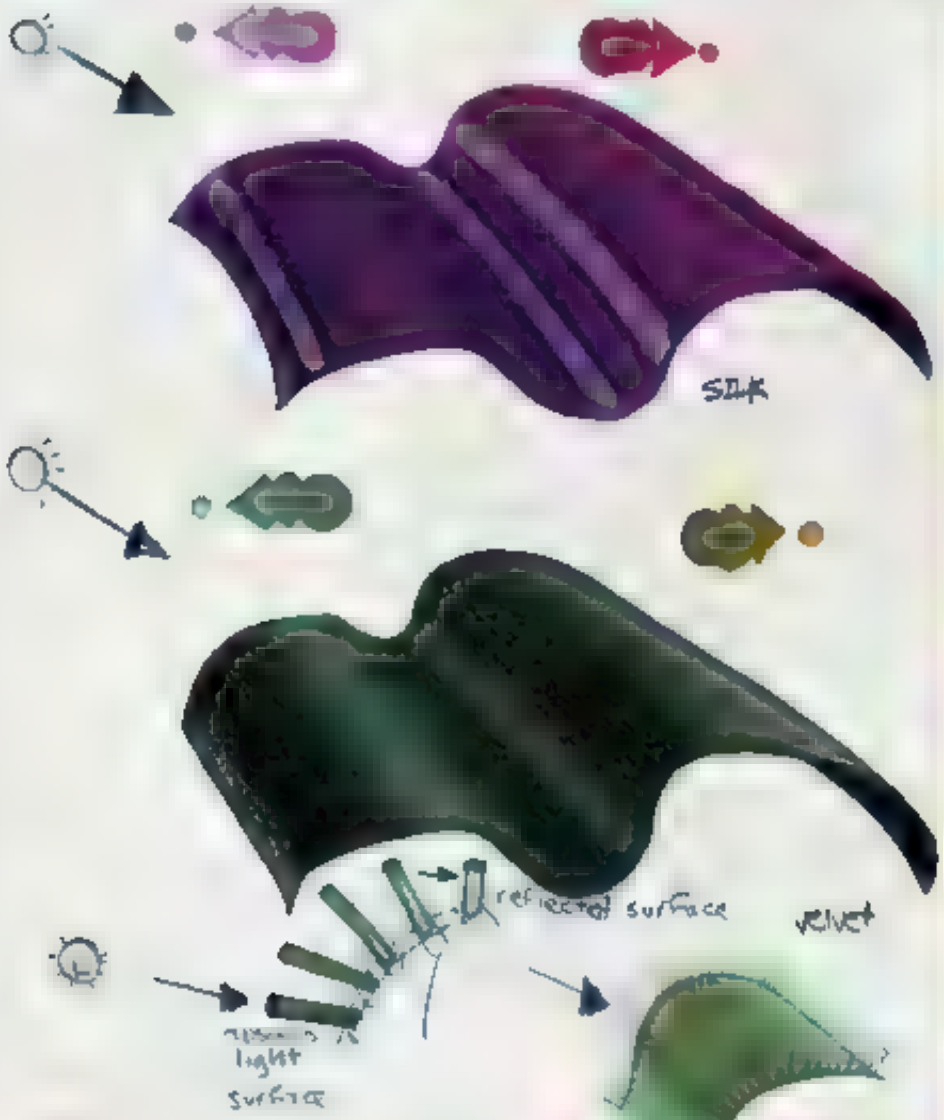
This is an amalgamation of many different topics regarding folds, how they are formed, their design and how we can bring this process to studio practice. All the examples you see are studies from images found on the internet. Study leads to consistency in your figure drawing, which in turn leads to memorization and then reflex.

It begins by understanding material. Most of the fabric we deal with is two-dimensional, allowing us to think of it in terms of the folds in width and lengthwise, called the warp. These two directions, very specifically, the design helps influence our [illegible] of the fold. The weight of the fabric [illegible] the way it hangs. Fabrics [illegible] by the warp and weft.

Silk is a plant shape by nature although we see it as a tubular fabric which allows it to be woven by a tubular circular loom. It appears like a rope fabric but by nature silk are rolling rope forms woven like a wave [illegible] so it has [illegible]

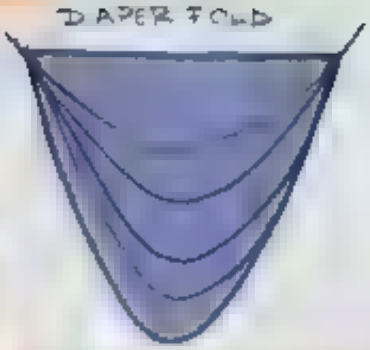
When a fabric wraps [illegible] the shape of the fabric [illegible] the shape of the fabric [illegible] the shape of the fabric [illegible] the shape of the fabric [illegible]

The spaces between the [illegible] are [illegible] like and [illegible] [illegible] The lines and the spaces are [illegible] ramp [illegible] depending whether it is [illegible] what [illegible] [illegible] and how [illegible] the [illegible] the [illegible]



We want to recognize the special properties material has to generate stronger illusions in our art

Diapers with hard stiffener inches must be a
[illegible]
the seams are [illegible] where the folds [illegible] and
depending upon the [illegible] size and
[illegible] which [illegible] the seams will have
[illegible] of [illegible] or [illegible]
[illegible] are seven folds specific to remember.



ZIGZAG FOLD

Pipe fold

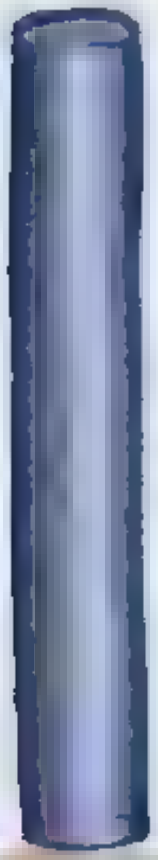
[illegible]

Diaper folds

[illegible]

Zig-zag fold

[illegible]



HALF [illegible]

PIPE FOLD

ZIG ZAG FOLD

SPIRAL FOLD

Spiral fold

[illegible]

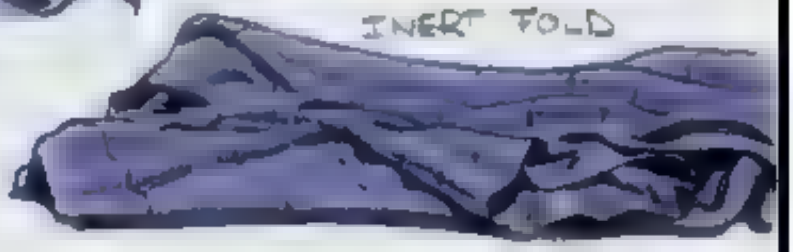
Half-lock fold

[illegible]

Inert fold

[illegible]

INERT FOLD

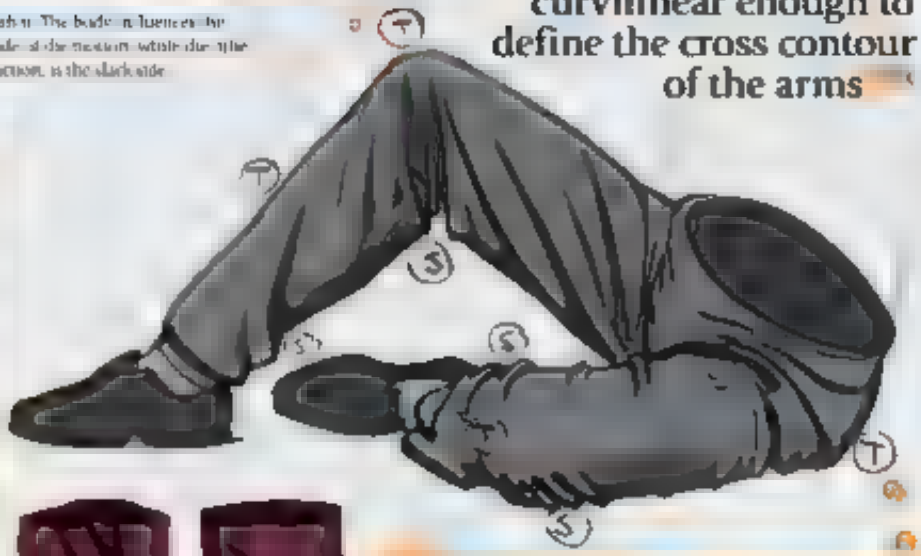


Drop fold

[illegible]

The sleeves are curvilinear enough to define the cross contour of the arms

Drapery is influenced by what is underneath it. The body influences the clothing by pulling tension on the active side of the motion, while due to the side of the limb, or the trailing side of the action, is the slack side.

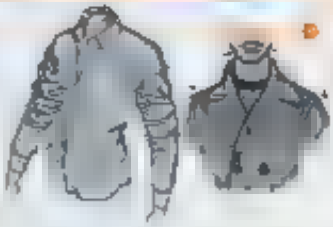


Tension folds

Slack folds

Combined folds

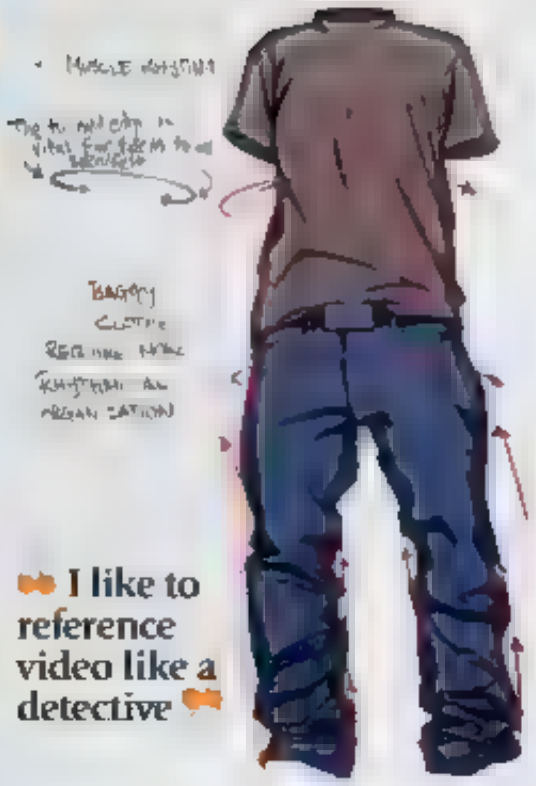
Drapery is one of the elements that helps define the volume of the body without needing an value. The linear nature of the materials is a perfect cross contour to the cylinder forms of our body. Whether it is a sleeve, a collar, the waist, the leg (shorts), the ankle, the cross contour we draw on the ellipse as a draw through will help define the body mass and give believability to the drapery on the figure.



This [illegible] is a great example of the ellipses [illegible] by [illegible] the [illegible] of the [illegible]. Now look at the sleeves, while tight, the zig zag folds are curvilinear enough to define the cross contour of the arm by [illegible] giving them more visual weight.

PRO TIPS

Baggy clothing has so many variables involved that it is easy to lose the figure in the noise very quickly. Remembering that the flat parts between the folds are pressing against the body, we have two distinct sets of folds on the outside of the body to think about. The contours of the body, and the contact of the material with the clothing [illegible] up the length of the body or with the flow of the legs. Also keep in mind that because baggy clothes are not physically attached to the skin, photographically pleasing, the folds will appear out of control. To [illegible] design use cross contour lines across the [illegible] the folds, or drag the rhythm of one set of folds into the next, visually tying all the areas together into a pattern.



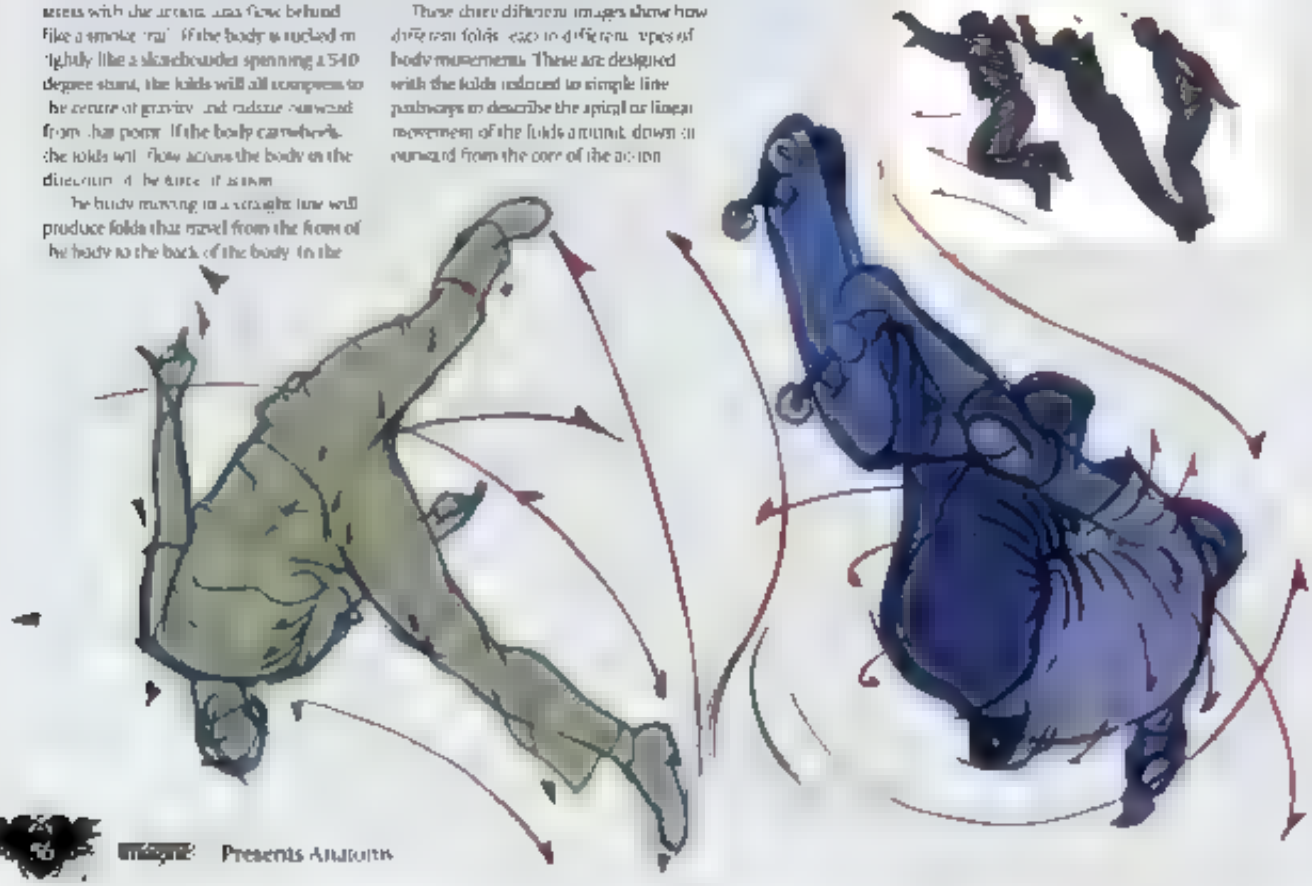
I like to reference video like a detective

The body in motion is very similar to like to reference video, and like a detective, I like to examine photos and decide what type of motion might be taking place by watching how the folds move over the body as an action occurs.

Depending upon the nature of the movement, the folds will both react to the tension points forcing the material to stress with the action, and flow behind like a smoke trail. If the body is tucked in tightly like a skateboarder spinning a 540 degree stunt, the folds will all compress to the center of gravity and radiate outward from that point. If the body cartwheels, the folds will flow across the body in the direction of the force, as shown.

The body moving in a straight line will produce folds that travel from the front of the body to the back of the body, in the sequence provided we can see where the tension point affects the curtains and how the radiating folds point at the tension points generating the fold. If the body is in flight or working against heavy wind resistance, the material over the body will flutter over it like a flag waving in the wind, or like waves crashing up onto the shore, aft the back of the body.

These three different images show how different folds react to different types of body movements. These are designed with the folds reduced to simple line pathways to describe the spiral or linear movement of the folds around, down or outward from the core of the action.



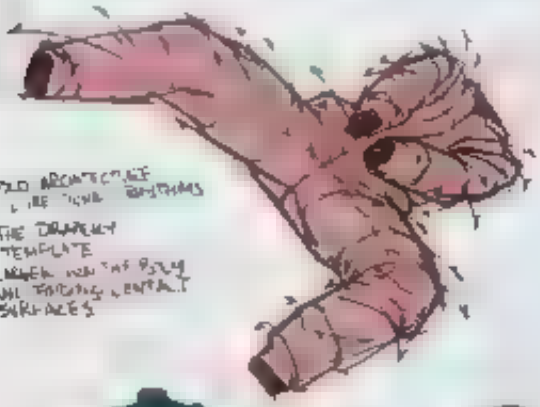
[illegible] my images for this drapery workshop with [illegible] all the drapery. It helps me decide upon how much radiation the clothing has away from the body and how to get the folds to flow with it [illegible] the drapery [illegible] begins with [illegible]

Next I locate the mass of the clothing, or how much its [illegible] and how much of the body space related to that garment with these guides as I [illegible] drawing an outlined [illegible] the [illegible]

On top of this new shape design [illegible] finding the tension points and the stack areas, or the areas where the material will radiate from [illegible] I look for any converging lines that might pass through more than one limb and tie them together via the rhythm line. I look for any variations in the folds and mark that dynamic as much as possible to make the pose really active and lively. I try covering every direction I [illegible] mechanical lines or at least try to tie them back into the bigger mass and so [illegible]

The final image can be found in one of two ways. The outlines serve as one edge or the centre line for the pipes that will be drawn over the surface to close the volume or be solid and the surface distortion [illegible] for the type of material we are [illegible]

The other approach is to use the window patterns and map out their [illegible] designs over the action rhythms; what you might see versus what the interpreter might be very different due to pushing the design for the sake of the drawing. These patterns will be altered to better the design of the image by either enlarging, by underlying movement, or by showing off what would normally be an obscured part of the body.

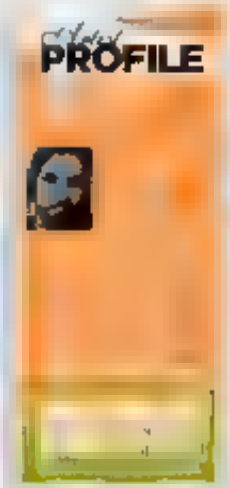


Hard surfaces are also included when we dress up the figure. We must remember to take advantage of the cross contours of the materials and to bend the lines a little in the perspective or the direction the volume is travelling across the body. This will cause no confusion to the viewer and help reconcile the mass of the figure drawn. This drawing isn't realistic but feels believable because it follows the rules.

EXERCISE

HOW TO DRAW IMAGINED FIGURES

exp ains how memor s ng observat on and structures of compos t on w l he p you take your anatomy know edge a step further



It is old, really old. We are tapping into a universal language. This is visual language that can be understood by others with whom we do not share a common tongue. We take advantage of this language through signs, symbols and other types of graphic communication, often subconsciously.

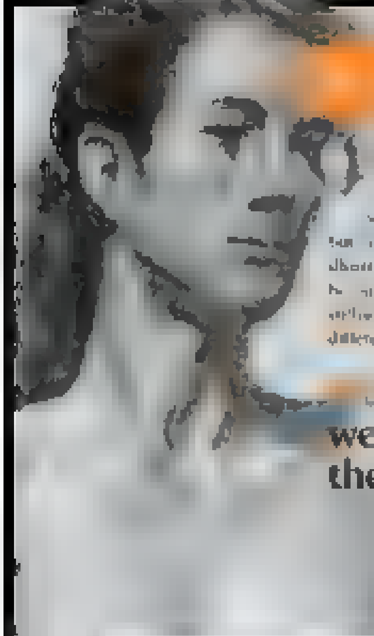
The systems of art are ancient. The Reilly method and the shape method, for instance, both date back to at least the fifteenth century, and two notable names in the history of art – Leonardo Da Vinci and Michelangelo – have used both of these concepts to great effect.

All the techniques used now by artists – from using the rigid Reilly method, for example, to drawing a bowling pin for a forearm, a block for a hip and so forth – is nothing new. While the symbols may be newer, these concepts are nothing more than a simplified means to convincingly achieve a difficult end result.

If you can master the methods that have stood the test of time and have been used by the great masters throughout the history of art, you will be able to communicate with the vitality and verve that they did.

Art is a visual language that can be understood by others with whom we do not share a common tongue

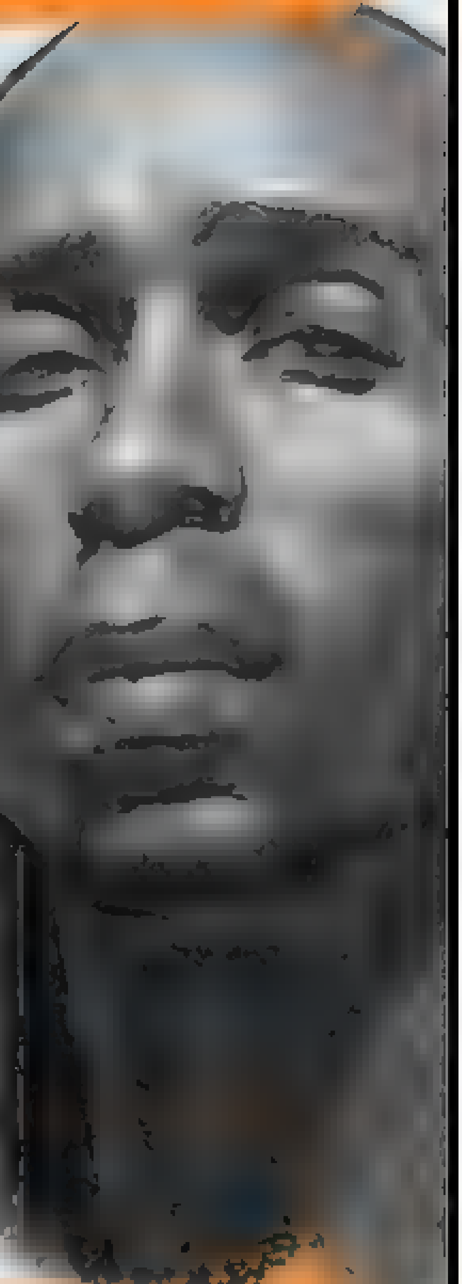
Drawing from imagination



To move away from references, we need exercises to help understand the scene you want to capture. As a [illegible] [illegible] [illegible] [illegible] different but the results in the end should be similar: a living, breathing surface. It is all an attempt at suspension of disbelief, to take the viewer away and convince them this moment is real.

To do this, reference is only a part of the picture; the rest has to be felt – does it feel right when you look at it? The feeling is something deep inside that stirs your senses into believing what it sees is really happening. Rubens was one of the masters of this, as were Giambattista Tiepolo, Dean Cornwell and Norman Rockwell, among many others. These artists invented their paintings while using living inspiration as the basis for their creations. This applies to both figures and to portraits, and I have provided several of each type as examples. These are all from life, of course.

> To move away from references, we need exercises to understand the scene you want to capture

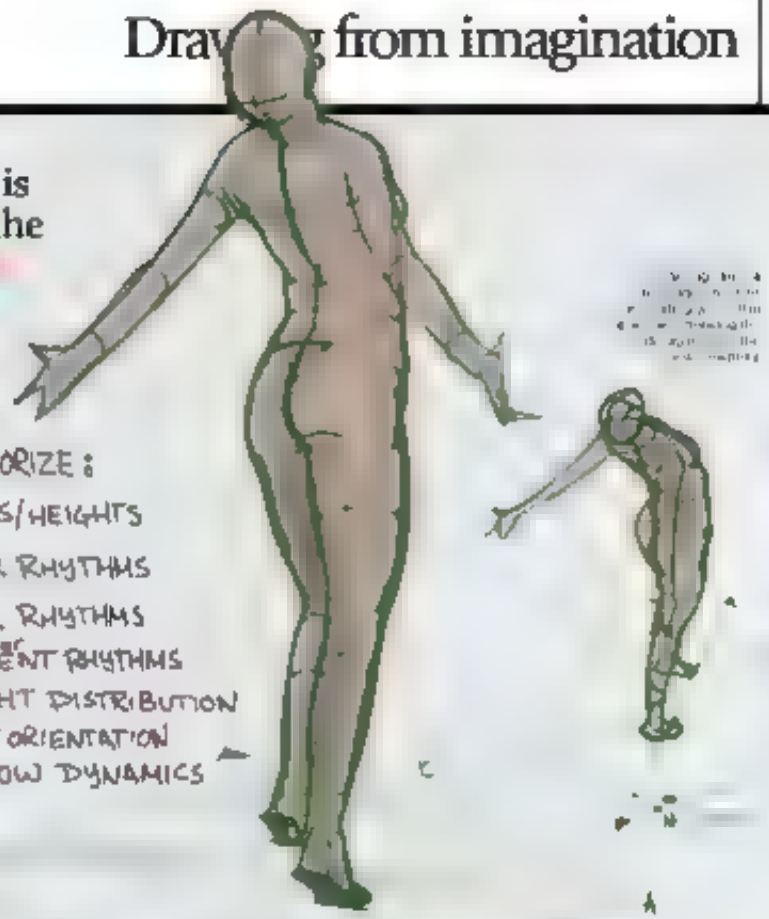


[illegible] drawing is [illegible] need to understand drawing [illegible] You [illegible] take in information [illegible] [illegible] (or output) what you thought you saw. This is the translation. You are already doing it [illegible] between looking and outputting is so short that it goes unnoticed.

Now [illegible] [illegible] [illegible] what you can, then go and draw it [illegible] learn [illegible] information [illegible] portraits [illegible] and further [illegible] the reference [illegible] onto that data longer.

[illegible]

A good memory exercise is to sketch from life and flip the image from what you see



A good memory exercise is to sketch from life and flip the image from what you see. The reversed image can then be checked and corrected using a mirror. Any sketch done from memory that you can then compare with a reference is useful for correcting your judgments and sharpening your memory.

Another exercise that I like to give to my students is the painting (existing techniques [illegible] in the [illegible]

four quadrants and then draw a line [illegible] dividing both hands and another line [illegible] which hip goes on circle one. Redraw the circle and mark your position on it, front and center, and redraw the [illegible] with regards to your new position. This will be the information zeroed from where you first started.

Now starting with sketches and loose [illegible] of some kind, pencil the outline

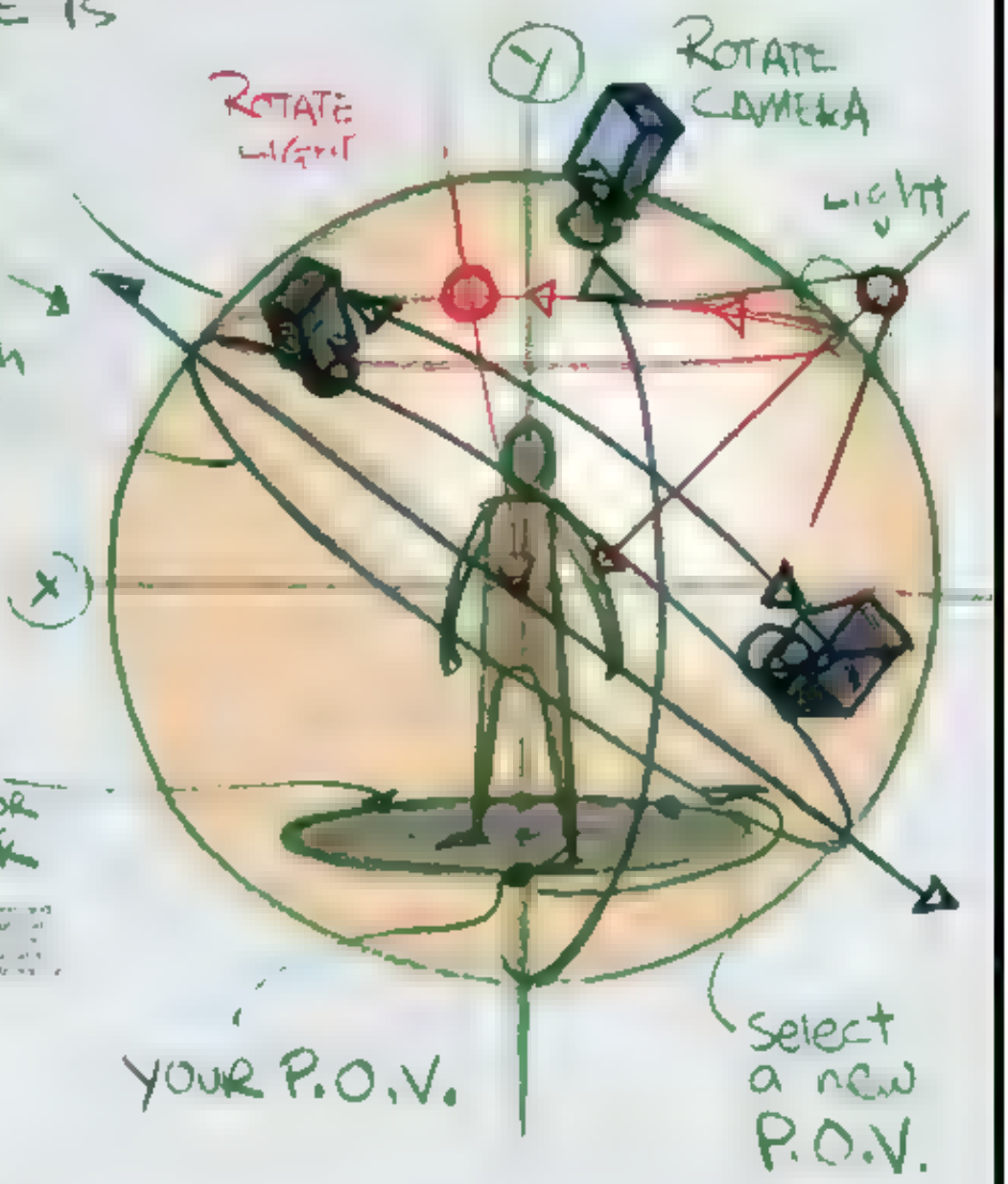
Compare a sketch done from memory with the initial reference to help correct your judgment

to the model. Now imagine a circle drawn around [illegible] Mark a point where you are on that circle with a flash mark to indicate your [illegible] it should be at the [illegible] of the circle.

[illegible] circle, place a second mark on a different plane on the circle – the [illegible] you sit for your second drawing [illegible] original position set up a grid in the circle dividing it into

figure thinking of the pillow shaped [illegible] they make when unpacked. Gesture in the pose from this new position, and then compare the new drawing with the original one. Do they feel like they both belong in the same 360-degree view? Is the weighting correct? Are the [illegible] correct to be [illegible] or did you reverse them?

Draw an imaginary sphere around the subject, and just as with our pivot/rotation diagrams, you will use the model as the pivot



[illegible] technique will be useful to [illegible] your [illegible]

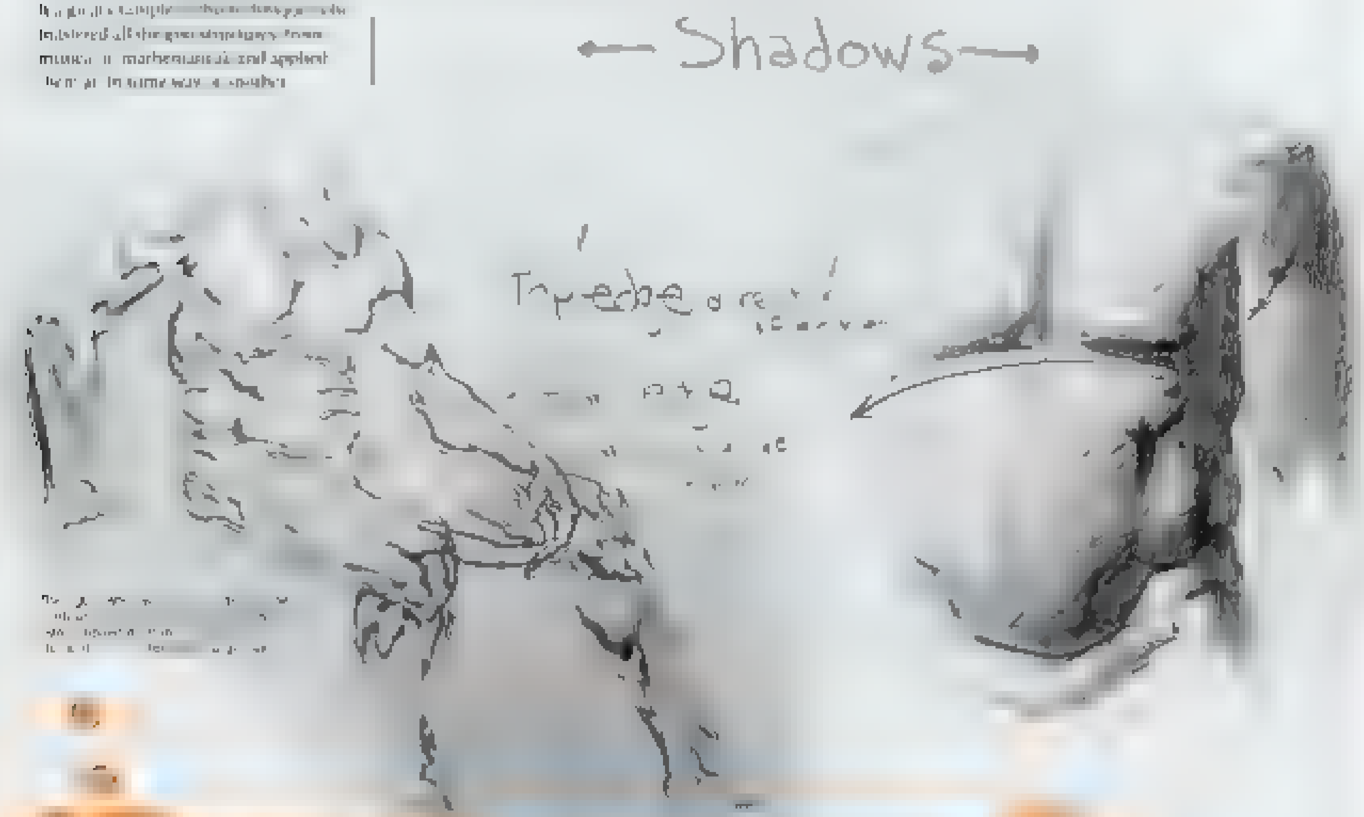
The [illegible] we have [illegible] previously [illegible] an image [illegible] calculations. This artform was at its height in the Renaissance, and Peter Paul Rubens [illegible] mathematical and applied [illegible] in some way or another.

[illegible] is a sacred square designed in an ancient ratio that has ideal divisions built into it with regards to the corners and their distance to each other. The great Renaissance painters observed [illegible]. It is little wonder that we marvel over their paintings [illegible] than details such as the number of figures [illegible] and their [illegible] to other elements would be carefully worked out.

The figure abstraction is a tipping point for your understanding of this great idea. It ties together the [illegible] to the interests, from shadow patterns to anatomical relationships and back and forth between all of these elements.

The more you engage in this practice the more you will see it [illegible], everywhere. It is like a magical matrix, which is another name for the gridding process of painting.

> Our canvas is a sacred square, designed in a ratio with ideal divisions built into it

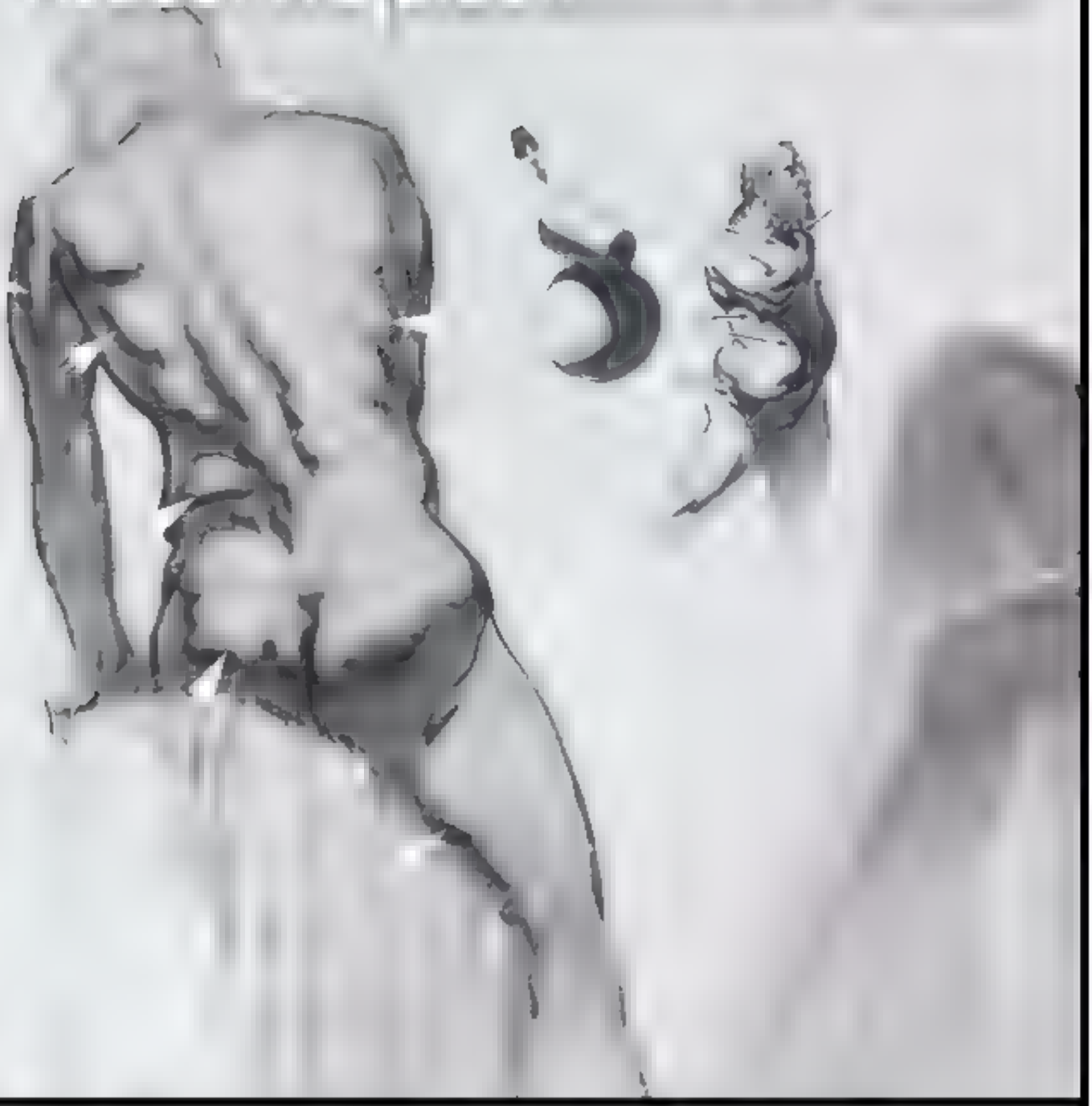


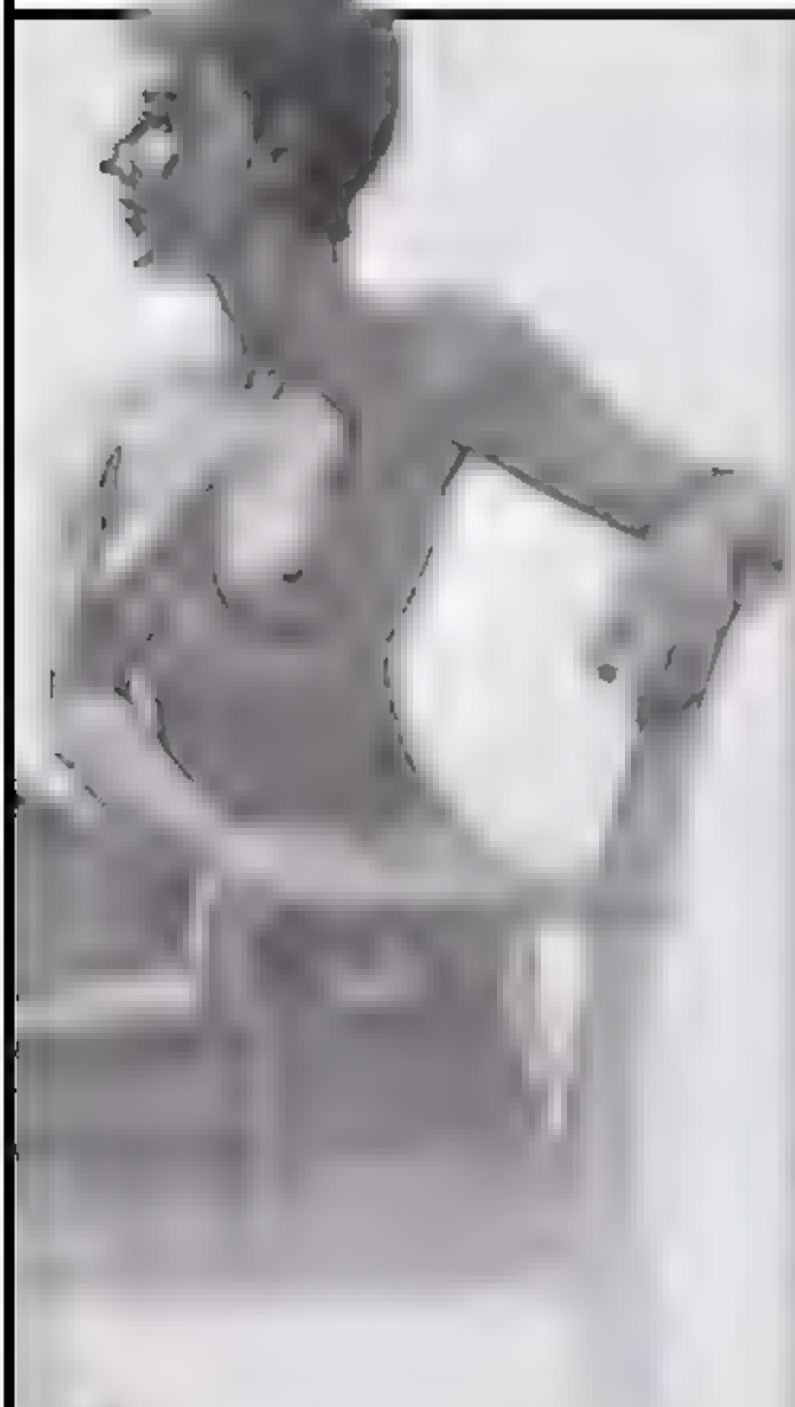
[illegible]

My intention with this [illegible] you a little [illegible] drawing with [illegible] a whole [illegible] to get this abstract symbol to really mean something. I leave you with this because I want you to think harder about the pictures you make and what they are really trying to say. [illegible] offer you a set of tools and then give you the chance to test them out, throw them against the wall, stamp on them, and prove them right or wrong. The fact is that making pictures is not easy. It is a science and it requires a lot of learning and practise. It is part sport, part philosophy but the more you are aware of what goes into your craft, the more you'll push yourself and the better your work will [illegible].

> The fact is that making pictures is not easy. It is a science, and it requires a lot of learning and practise

figure drawing techniques.

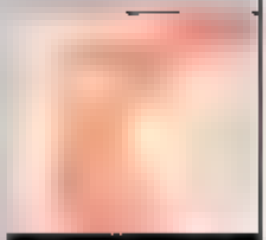




Creating the feeling of light and shade, and doing it well, can have a profound effect on the viewer

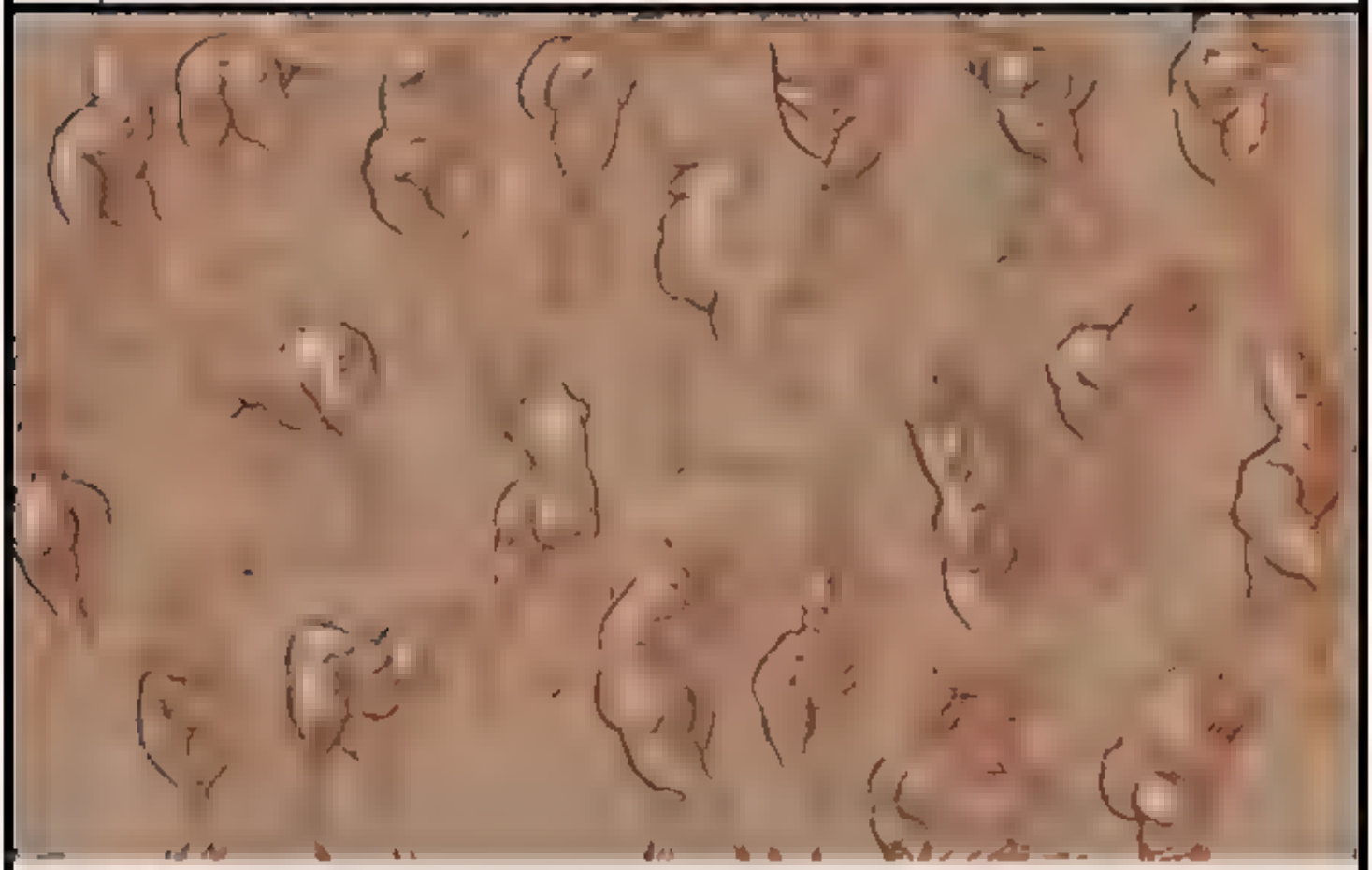
Chris Legaspi, page 70

Chris Legaspi



Workshops

Improve your figure drawing



DRAWING GESTURE AND MOTION

Excellent figure drawing is a vital skill for any artist. Chris Legaspi shares some techniques and tips for creating powerful and dynamic figures

[illegible]

[illegible] gesture is [illegible] the [illegible] figure drawing [illegible] the [illegible] question: [illegible] gesture in figure drawing [illegible] gesture? [illegible] figure drawings is gesture?

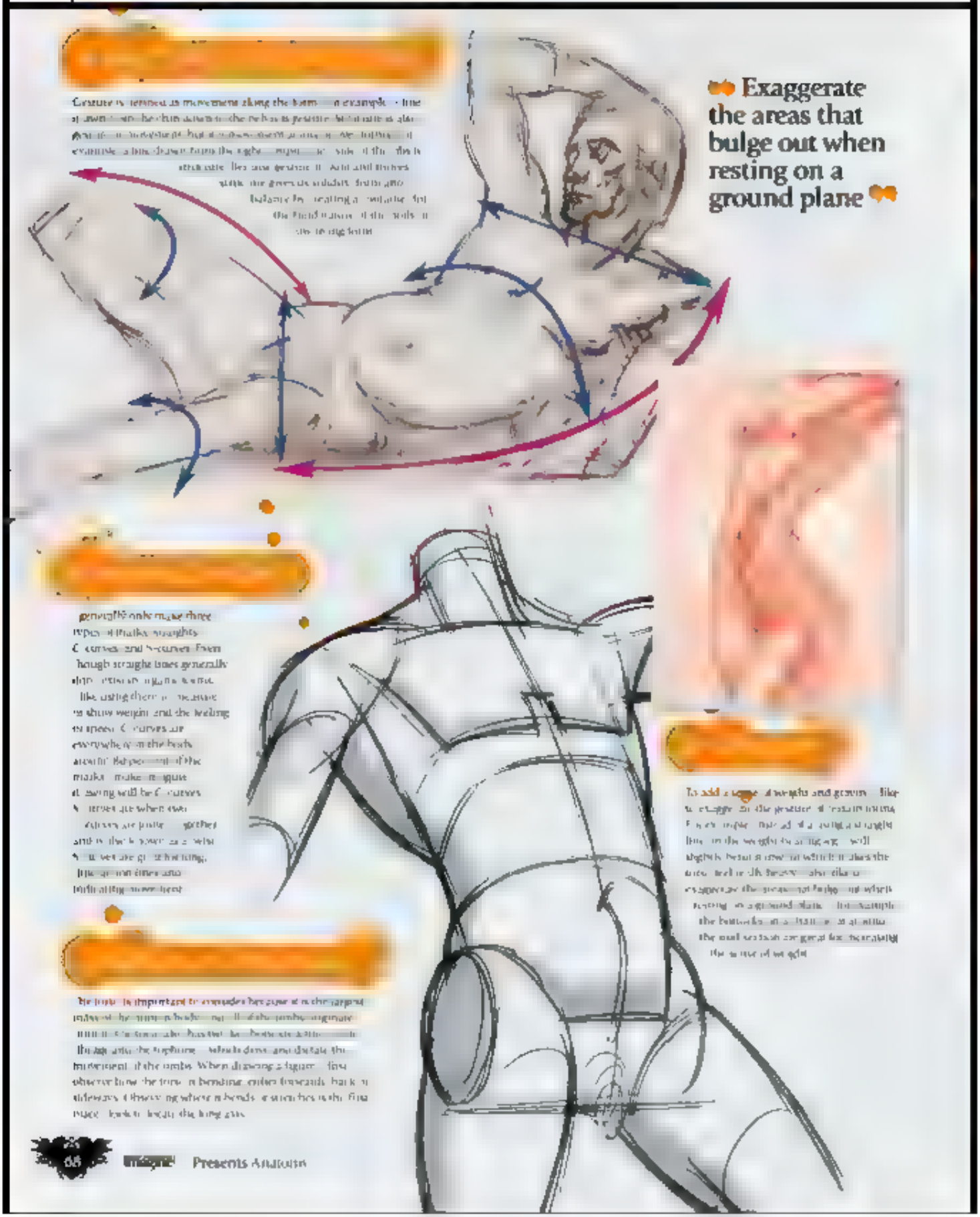
In this workshop, I will share some simple and elegant strategies for understanding and mastering this critical first step in figure drawing. These will not only add movement and life to your figures but will also bring your drawings to life. Let's get started!

[illegible] take a few moments to simply [illegible] the pose [illegible] Note the [illegible] of the spine, the direction of the model's pose, the distribution of weight, and the direction the limbs are pointing in. Some [illegible] the [illegible] yourself is: "What is the model doing?" Learning how to see properly is key to unlocking the complexities of figure drawing.

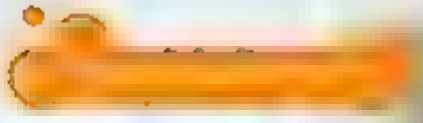
Landmarks are key points on the body that [illegible] to measure, [illegible] or locate [illegible] key [illegible] anatomy. Some of the key landmarks [illegible] are: the pit of the neck, the points of the shoulder bones, the bottom of the ribcage, the iliac crest (peaks of hip bone), the bottom of the crotch, the kneecaps, ankles and big toes, the seventh cervical vertebrae (upper back), the scapulae (shoulder blades) and the sacrum (often seen from behind as two back dimples).

The Reilly Method breaks down figure drawing into lines, gestures and forms, and [illegible] direction of the major forms and express the action of the figure. To draw the action of the pose, first locate the long axis. The long axis, or action line, is the longest uninterrupted line that runs [illegible] through [illegible] make the long axis [illegible] as long and fluid as possible. [illegible] form [illegible] has a long axis

Rhythms are the natural flow of anatomy [illegible] through the body. For example a line drawn from the pit of the neck to the crotch is the connecting rhythm. There are also rhythms that run from the neck to the hip. Just like knowing how to look [illegible] anatomy emphasise the gesture and simplifies the [illegible] which adds a sense of movement and believability.

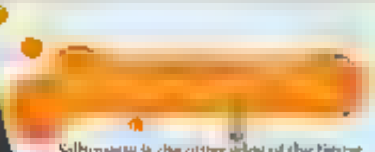


Exaggerate the areas that bulge out when resting on a ground plane



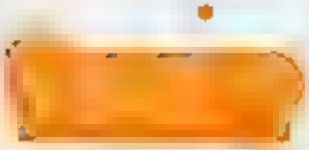
Contrapposto is an underused but magic approach to contrapose. It is a stance where bodyweight is distributed unevenly, which causes the angle of the hips to oppose or counter the angle of the shoulders. I use contrapposto to add a dynamic tension or a relaxed, realistic feeling. I also use contrapposto as a tool to locate either the angle of the hips or the shoulders when one or the other is hidden from view.

Use silhouettes to design the big shapes that emphasise the pose's action

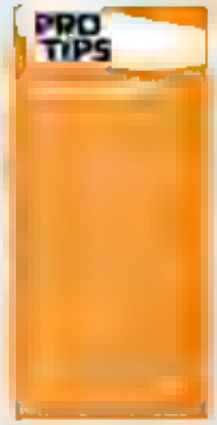


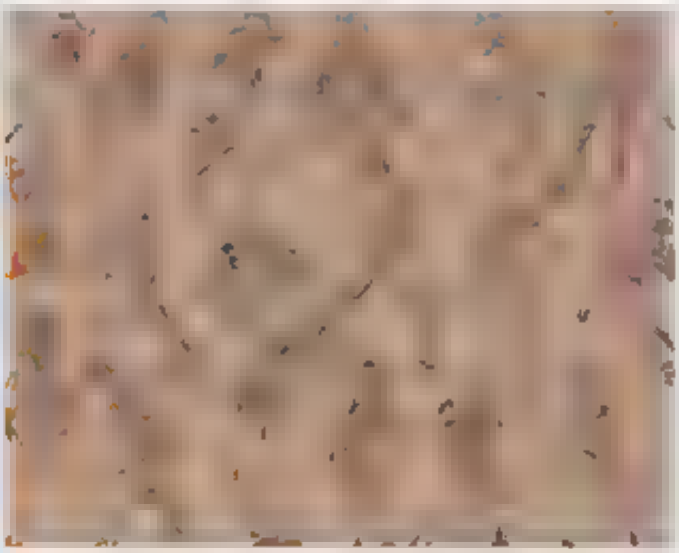
Silhouette is the outer edge of the figure or form. It is the visual space that a figure takes up in a picture plane. I use silhouette to design big shapes that emphasise the action of the pose. For example, a triangular shape can add stability, weight or a powerful mood. I also use silhouette to give the viewer an instant read as to what the figure is doing.

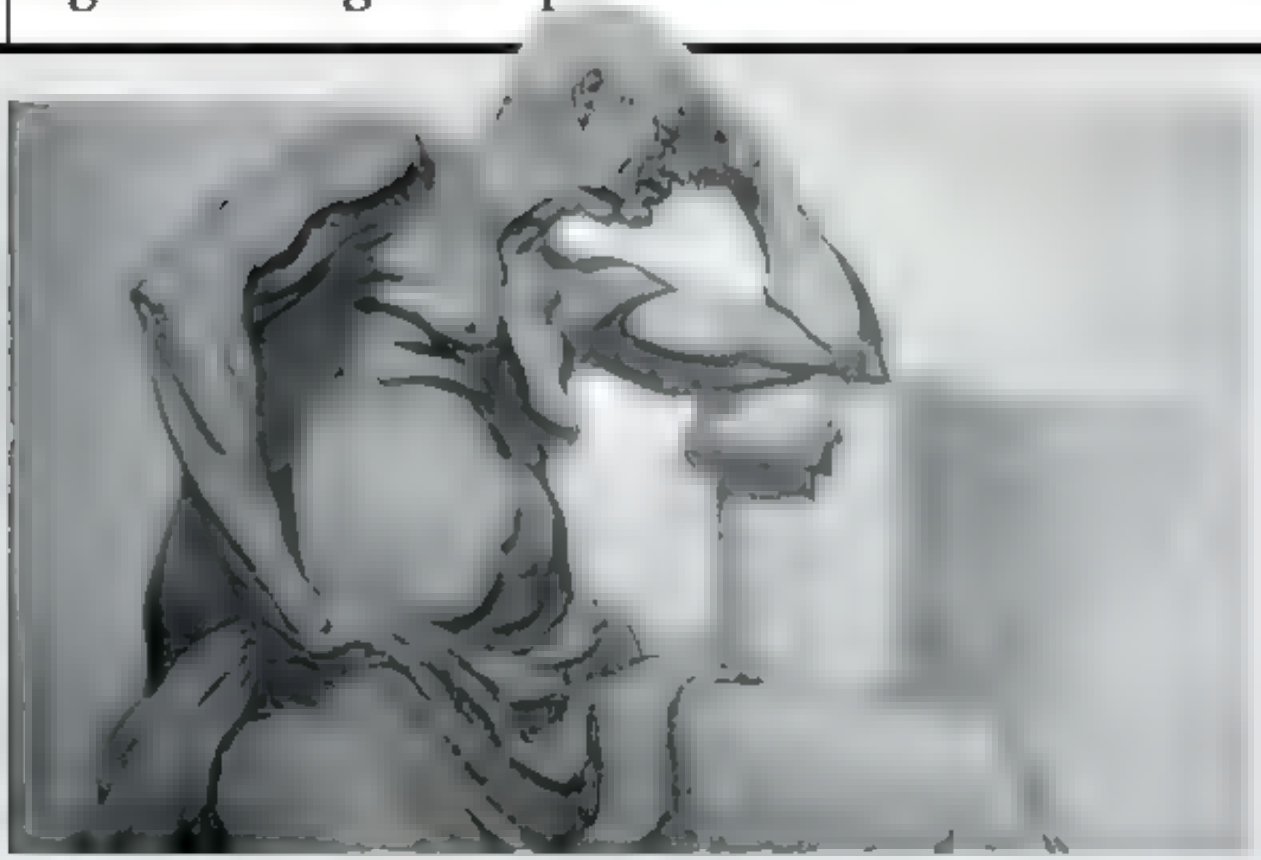
There are many ways to draw gestures and figures. I was trained on and use the Reilly Method, which uses a mix of structural lines and shapes to design and construct the figure. Some artists like squiggly calligraphic lines. Some artists like to use some basic right or wrong ways to do get the form on the page. I suggest you try the methods and choose what works best for you and the pose.



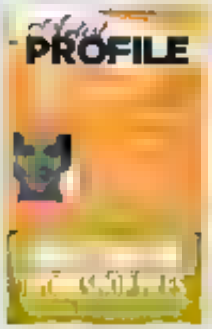
The Reilly Method suggests starting with known geometries, such as a sphere, the head is a sphere, the torso is a box, the chest piece is a box, the head with the long axis, but also it's to create every part or action back to the head. I connect everything from the hips and shoulders to fingers and toes. Since thought precedes action, this is a great tool for adding an extra layer of life and believability. I take my this concept to measure and design simpler, bolder shapes.







LIGHT AND FORM SKETCHING



Creating the illusion of light, shade and form is a powerful tool. **Chris Legaspi** shares some strategies for creating beautiful and believable lighting

Light is how we see forms and how we see our world. Shadow is the absence of light. Where light and shadow meet is where the human mind interprets a form. It's an illusion. This phenomenon resonates so deeply in the human mind, creating the feeling of light and shade, and doing it well, can have profound effect on the viewer.

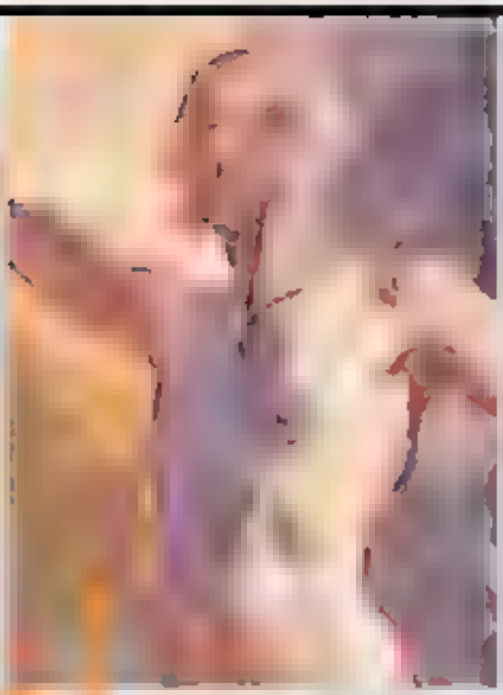
In the natural world, the effect of light and shadow is a very real, three-dimensional phenomenon. An artist can only create the illusion of light and shadow because of the limitations of our medium and materials. This is especially [illegible]

Because light is such a massive and [illegible] topic, [illegible] light, give a few of the [illegible] and [illegible] figure drawing. [illegible] shadow work, also [illegible] some steps you [illegible] [illegible] imagination.

These principles and techniques will help [illegible] your forms and figures look more three-dimensional, and add a layer of believability so let's get started.

Where light and shadow meet is where the human mind interprets a form

[illegible] the lighting process, [illegible] light and shadow [illegible] Where [illegible] light and where [illegible] shadow. [illegible] like [illegible] the [illegible] of the light and [illegible] light [illegible] intersection. [illegible] a light [illegible] time on our shadows to give them clear separation.



Just as the figure has a clearly defined shape or silhouette, light and shadow patterns also have their own shapes. The light and shadow shapes, and their relationships to each other, give the viewer a way to quickly identify form. In fact, I like to use shadow shapes as design elements. As we'll see later in this workshop, shadow shapes can help us define form and even add gesture and movement.

Value refers to how light or dark something is, and is often measured on a scale numbered from 0 to 10. In this scale, the number 0 represents either pure white or black, and 10 represents the inverse, either pure black or white. In between these two extremes is an infinite range of values, especially when observing nature but because of ambiguities of capture and printing, it is not possible to have an infinite range of values as nature does.

In between pure black and pure white there is an infinite range of values

PRO SECRETS

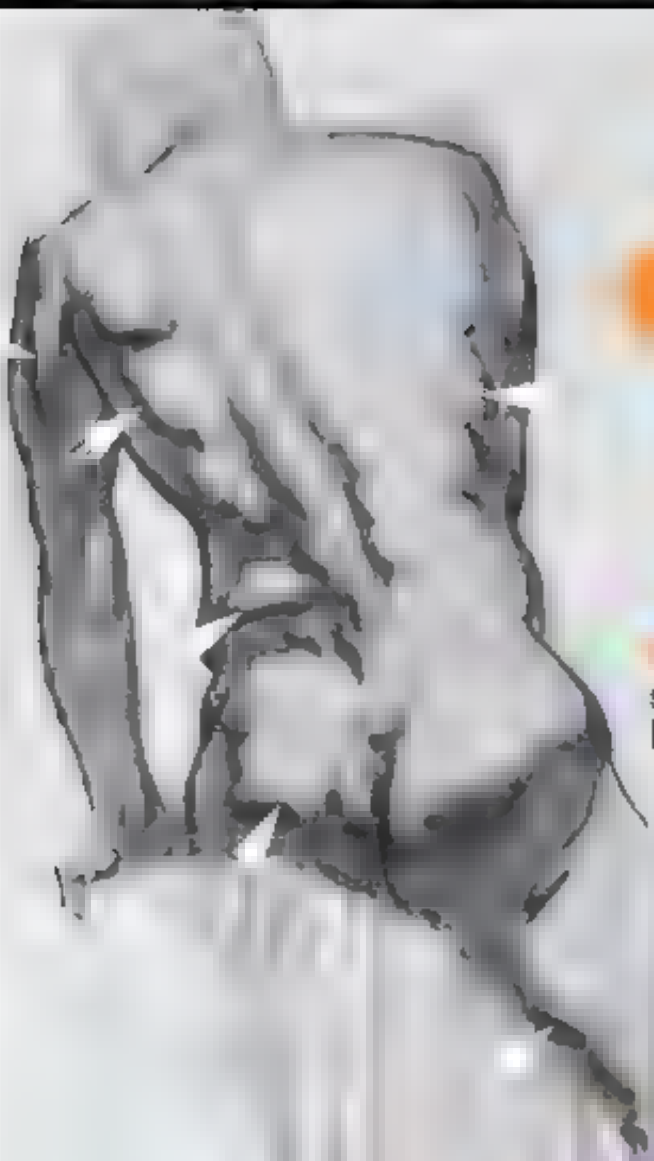
Assigning the value for light and one value for shadow is the first value [illegible] The value of the light shape and the shape of the shadow shape. Assigning things to each [illegible] Sometimes [illegible] the rendering process, even when adding more values. The key is to stay within the established value range.

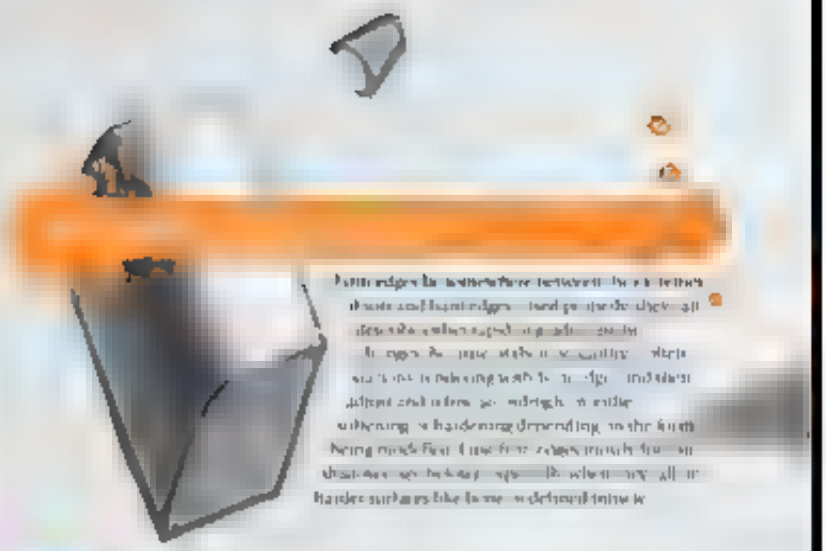
Edge describes how quickly the planes of a form turn away from the light

Edge describes how quickly the planes of a form turn away from the light. The edge is defined as the range from soft to hard. The human form has multiple edges, especially in the joints. An object's edge may vary and the intensity of the light can also affect the quality of the edge. In the same way that I limit my values, I like to limit my edges as well and focus on good relationships.

Soft edges, also called lost edges, indicate a slow, gradual movement away from the light. Any portion of a form that can be described perfectly with soft edges, for example, like a rose soft edges on round fleshy parts of the body like the biceps, the fat in the thighs, or the shape of the chaps. Soft edges can also be used to blur an area to create the illusion of atmosphere and depth.

Hard edges, also known as crisp or sharp edges, indicate a rapid plane change. For example, the corner of a box or cube can be described with a straight hard edge. With the exception of cast shadows, most hard edges generally define the [illegible] I like to use hard edges for emphasis, as and dramatic contrast in the shadow pattern.

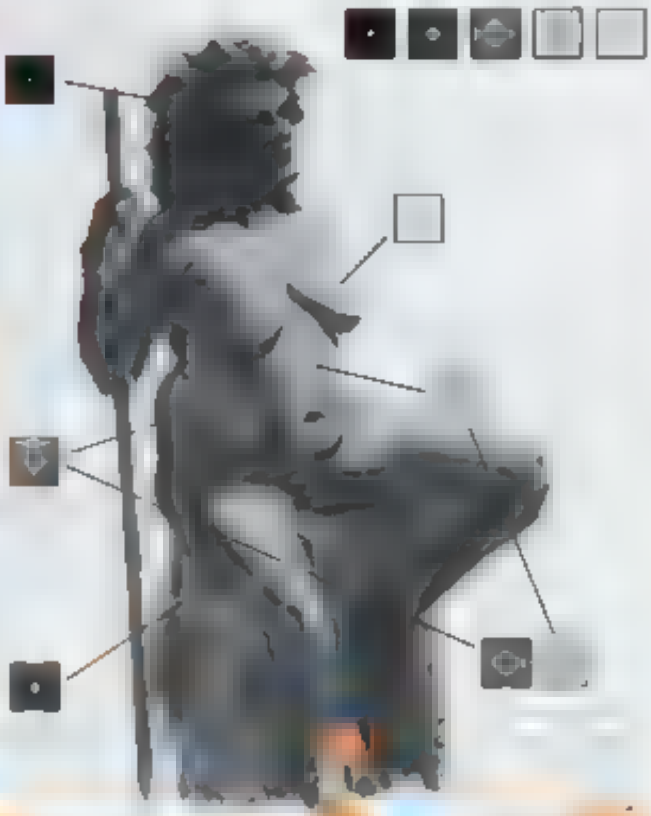




I use firm edges mostly for core shadows, especially when they fall on harder surfaces like bone or muscle

PRO SECRETS

Reflected light, or 'bounced light' is created when light bounces off nearby surfaces and backfills the shadow. Because bounce light appears relatively bright compared with the shadow, a common mistake is to make it brighter than it is, which kills the illusion of light, shadow and form. I always use caution with bounce light – remember, it is light, not the value structure. When in doubt, work it dark, not light.



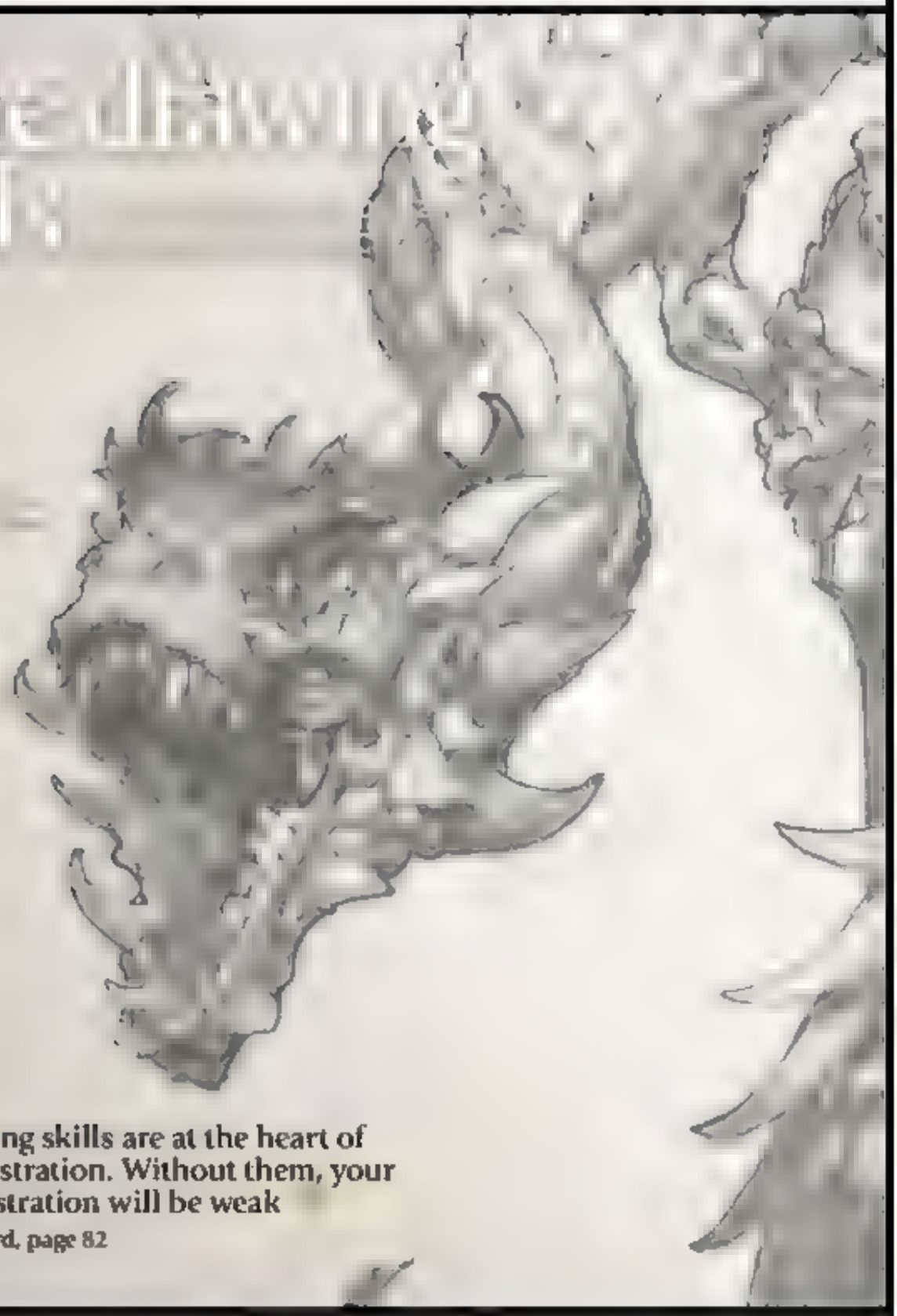
The core shadow lies at the border between light and shadow. Value-wise, the core tends to be much darker than the shadow because it is not affected by reflected light. I often begin the core with a firm edge and then soften as needed when transitioning to rounder forms. Darkening the core can quickly kill bounce reflected light and heighten the feeling of a three-dimensional form.

A cast shadow is created when a form completely blocks direct light, which projects or casts a silhouette of shadow. As a general rule, hard, crisp edges are best for indicating cast shadows. The only exceptions are when light is diffused or is farther away. I like to use cast shadows as a design element. For example, I can manipulate the shape of the shadow and by angling cuts the sons to heighten the feeling of form and structure.

Halftones are between the value of the form in direct light and the value of the shadow, and indicate a light-facing plane that is slightly turned away from the light. It is within the values of the light, but a dark light. Because the difference between halftones and light values are so subtle, it takes a lot of skill, practice and good observation to render them well.

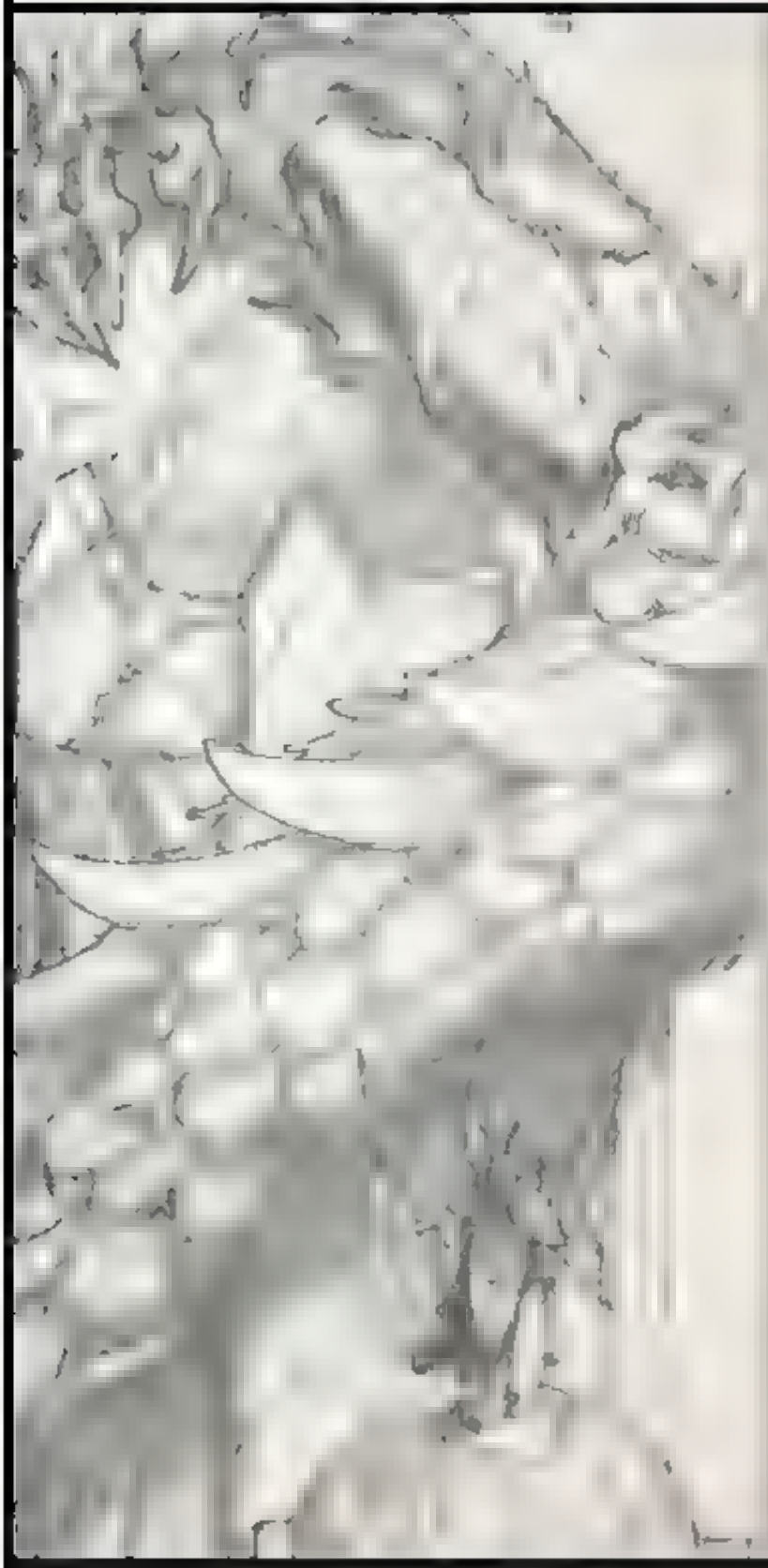
Highlights occur when more light facing planes intersect. As core shadows tilt, the plane changes, so do highlights. If I get lost in the light side of a figure, I'll look for the highlights to help locate hidden angles or planes. Highlights can also move in relation to the viewer's eye, so I always use caution and care when placing them.

Core drawing skills

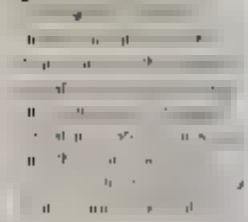


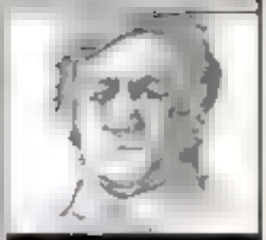
Drawing skills are at the heart of good illustration. Without them, your final illustration will be weak

Justin Gerard, page 82



Justin Gerard





Discover Justin's methods for improving your drawing skills. Turn to page 68

Workshops

Put drawing theory into practice

THE ART OF DRAWING
THE THEORY

Neglect your traditional drawing skills at your peril. Master artist [illegible] reveals how they can improve your art

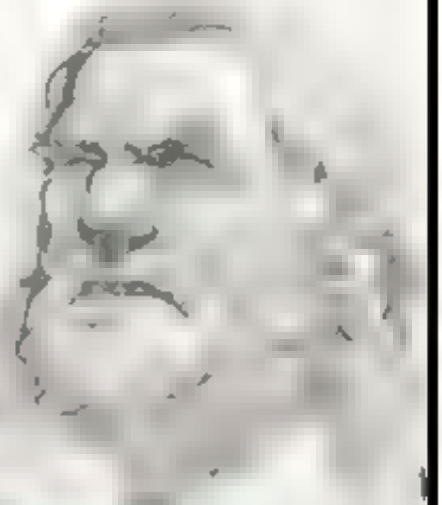
PROFILE

There are two sides to art, the emotional and the technical. They are both equally important, but here we concentrate on the technical aspect, which is objective and can be taught with precision to almost anyone. The emotional aspect is less tangible and better left to be discovered by the student rather than taught.

Drawing is the fundamental core of good illustration. Without competent drawing, an illustrator may have a lot of heart but no brains. In this development of the particular approach to illustration we [illegible] the following two books to be of immense value: Bridgman's Life Drawing by George B Bridgman and Drawing Course by Charles Bargue and Jean-Leon Gerome.

WHAT SHOULD I DRAW?

What to draw will be determined mostly by what each artist is interested in, but whatever they may be, there are some things that everyone should be extremely familiar with drawing. The most important thing to know how to draw is the human form, the specifics of the face, hands and feet. The study of these elements is extremely important, if not of paramount importance, if you're doing any [illegible] [illegible] [illegible]



Building a visual vocabulary

The importance of human faces

Knowing how to draw faces properly is paramount among the tools every artist needs

The importance of animal forms

Mastering the human form

Committing to memory

HOW DO I DRAW?

There is no single correct way to draw. However, certain methods have been tested over time and have proved to be valuable tools for artists of all levels. These techniques are not rules. They are reliable, reliable and all you need is a little dedication and a few library visits to master the technical aspects of drawing.

> When drawing from life, try to remain true to what you're actually seeing

Draw what you see in front of you

Why not just trace photographs?

Knowing when to stop rendering

Refine an image from a previous study

Rendering details

Simplifying shapes

The sharpest details in your drawing should be reserved for the focal areas, such as the eyes or hands

Use shadows to your advantage

THE ART OF DRAWING IN PRACTICE

reveals how drawing skills can be used on a practical basis, in the concluding part of his workshop series

PROFILE

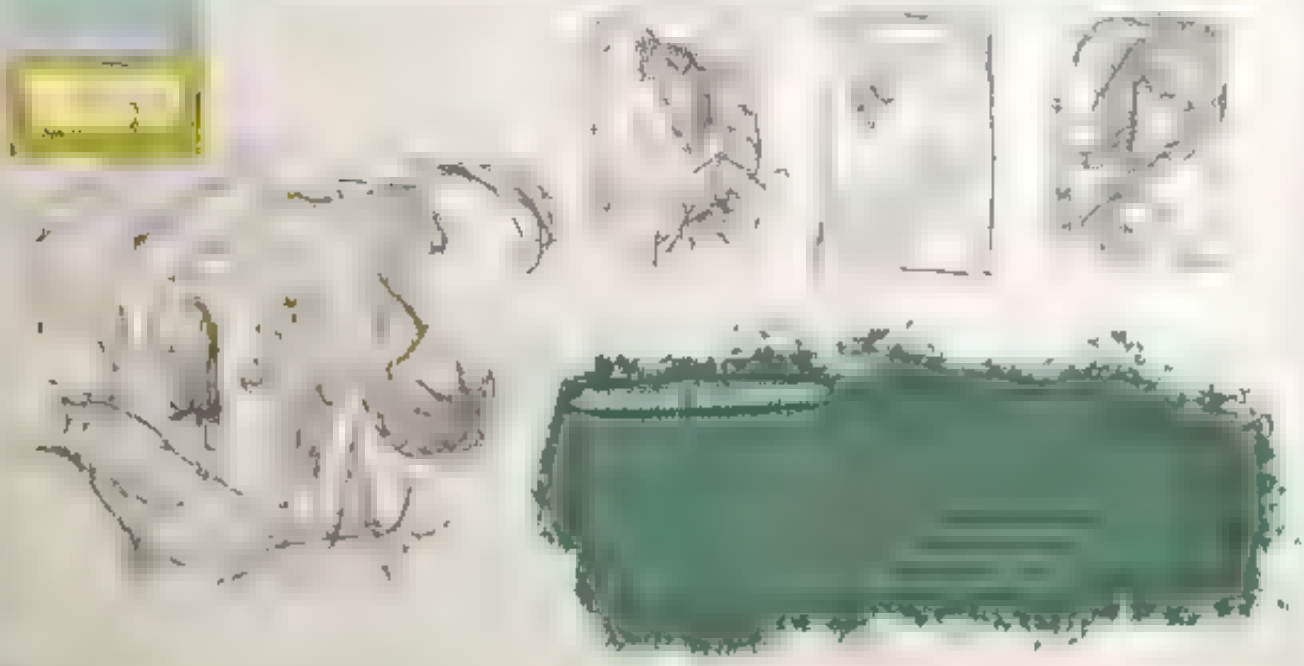
[illegible] that we've discussed the [illegible] drawing in [illegible] drawing work in the [illegible] real life illustration job.

Drawing skills are at the heart of good illustration. Without them, your final illustration will be weak. Drawing provides the intellectual framework of an illustration – and is the primary means by which your ideas will be communicated. It is [illegible] an idea, and slowly refining it down to something visually beautiful, eliminating the errors and weaknesses, and maximising the impact of its strengths.

Picturing the idea

Before beginning your illustration, you have to know what it is you want to do. If you're working for a client, then the brief already be which [illegible]. Yet even if you have been given a brief, how will show the idea is still a mystery locked inside your head, and we must find a way to bring it out. What is the [illegible] scene? Who or what are its inhabitants? Where is the tension? Wander around in your imagination to find [illegible] the possibilities [illegible].

While sketches are still representing the scientific half of art, the idea is part of the emotional half of art – the side that's personal to you. It's this part that can be taught [illegible]. The technical aspects that we've discussed can be learned by anyone, given enough time and dedication. The ideas, though, are your own, and they are [illegible] of every experience you have ever had. So think hard on them before you begin.



Diving for ideas

Sketching the details

Refine thumbnail

> The human mind isn't a printer that can spew out what it sees on the monitor

First is often best

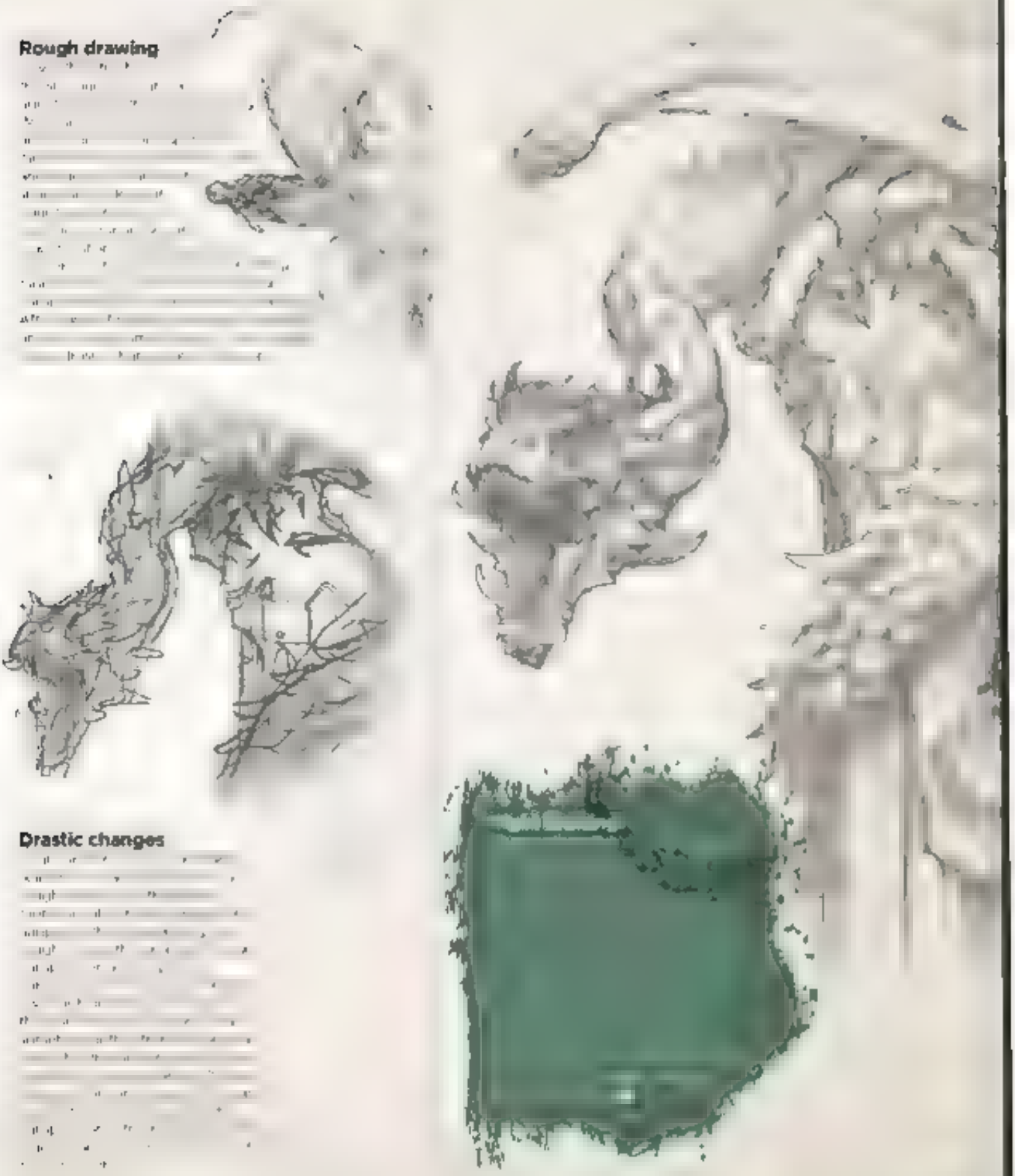
Digital comp

Photo reference

Studies from reference and from life

> Photo reference is at its best when it's serving as an inspiration

Experimentation

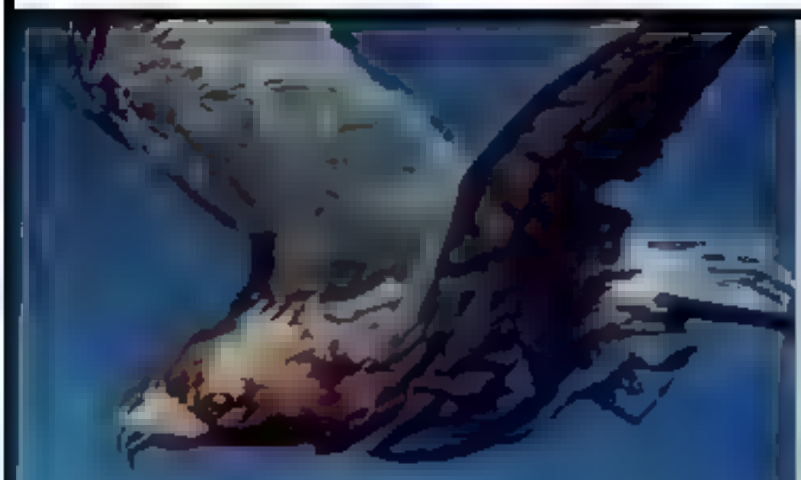


Rough drawing

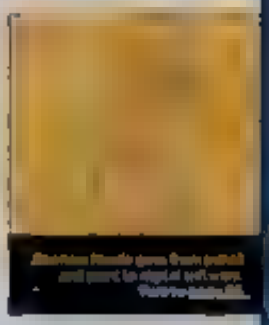
Drastic changes

Traditional to digital

Capture traditional skills
create with digital art



Nicole Cardiff



Workshops

Find a new approach to your art

Traditional to digital

MIX DIGITAL AND TRADITIONAL ART

Dave Kendall invites you to join him riding the tide of digital sitting on a raft of used paint tubes and brushes

Traditional art can be daunting in the age of the digital canvas. It requires putting your hand down and abandoning the undo key. This absence, however, can be the most liberating and enhancing thing for creativity. Before starting a painting with a traditional paint you must know how the final scheme is going to work. Digital can enable and encourage this, which is not always the best for the artist's development.

You'll soon find yourself floundering around in the Undo/Saturation swamp before you know it. Although I love working digitally, I still try to work traditionally.

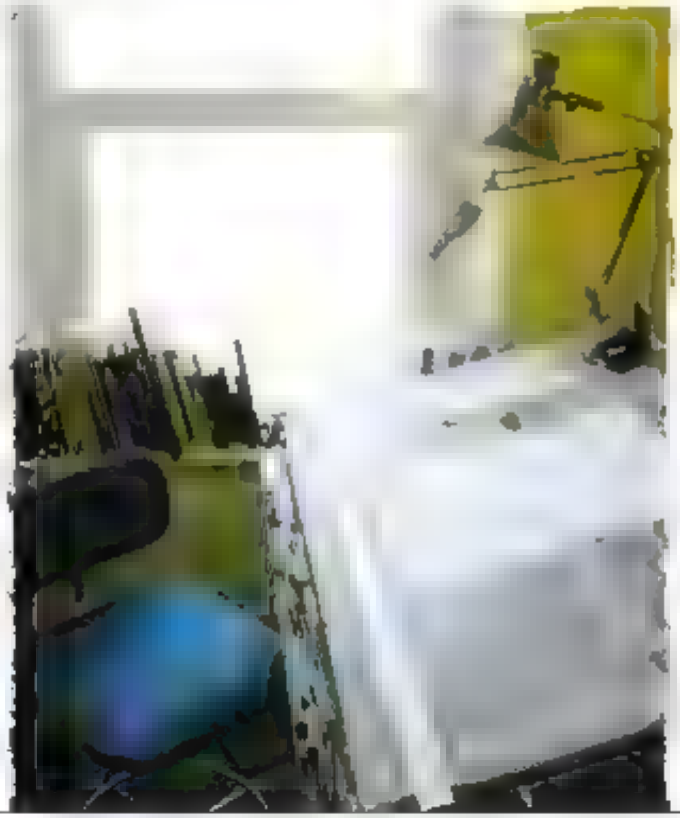
paints. To speed up, I mostly work with acrylics, but I will be using our Artisan Water Soluble Oils for this article.

Setting up a professional digital studio can set you back thousands of pounds. To produce pro-standard traditional paintings can be a considerably cheaper affair.

Part One: Getting ready

1 COMFORTABLE SPACE

2 PAINTING PLACE



Mix digital and traditional

Part Two: Choosing the correct materials

3 BRIGHT LIGHTS

1 SKETCHING PENCILS

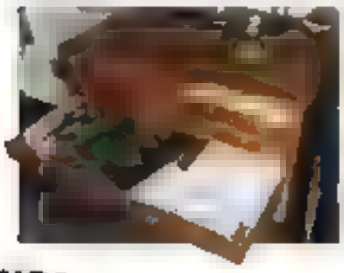
CANVAS AND BOARD

PAPER

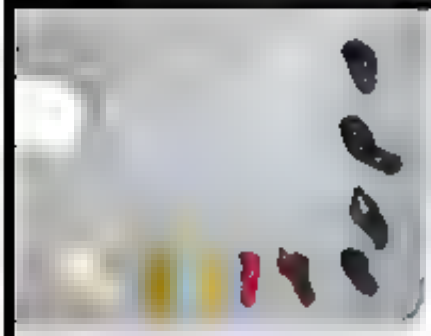
"I find it's a false economy to buy cheap paints, though student-quality paints are okay if you are experimenting"

4 INSPIRATION IS KEY

5 STORAGE



I like to use good quality paints, such as acrylics. They have a high pigment yield and therefore the colour is more intense. I find it's a false economy to buy cheap paints. If you are experimenting it doesn't hurt to go for student-quality paints, though.



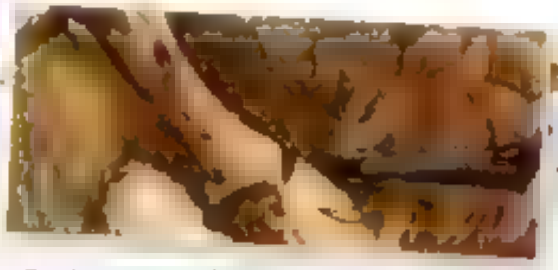
PALETTES

PALETTE KNIVES AND COLOUR SHAPERS

6 BRUSHES

8 CLEANING MATERIALS

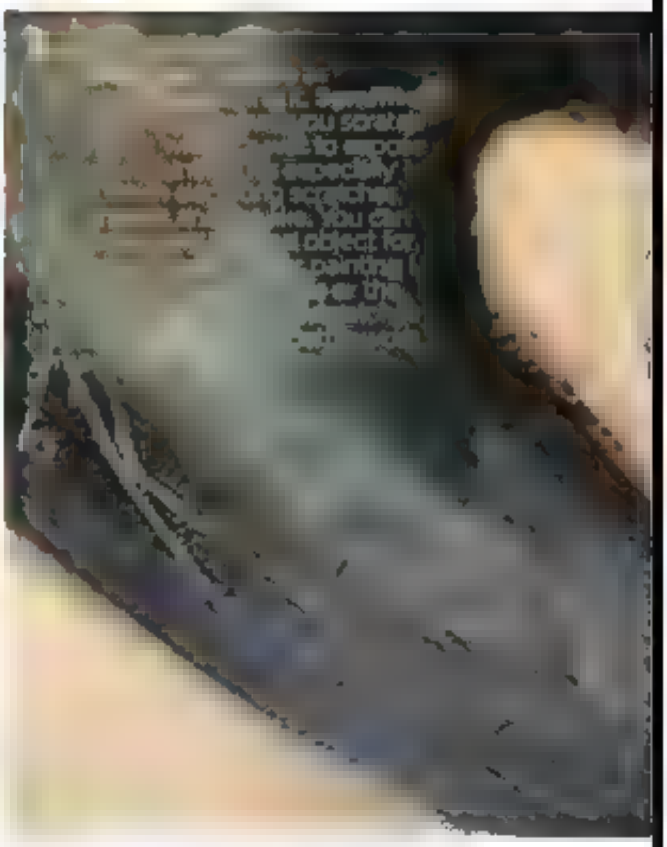
10 VARNISHES AND PROTECTION



Part Three: Hints and tips

1 GENERAL PRINCIPLES

12 FOUNDATION WORK



5 BRUSH TYPES

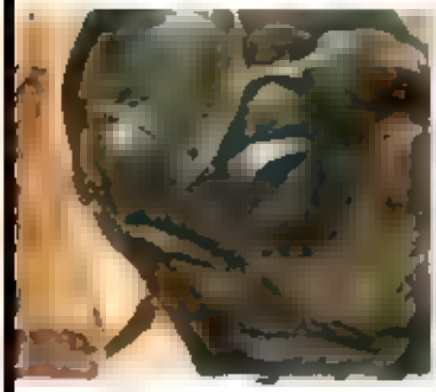
[illegible]

A selection of [illegible] brushes will [illegible] helpful in creating your image with paint

7 GLAZING

[illegible]

[illegible]



8 TEXTURE

[illegible]

9 DRY BRUSH

[illegible]

10 PAINTING MEDIUMS

[illegible]


Mix digital and traditional

[illegible]

PAINT A FAUN USING MIXED MEDIA

Justin Gerard combines oils with Photoshop and produces a compelling and traditional mythic wood-dweller

I've always enjoyed the idea of fauns. They're creatures that in some mythologies are frightening [illegible] with the [illegible] and [illegible].

This image was originally commissioned as an erudite, learned faun. I came up with several ideas for what this might look like, and as I was drawing, I found myself straying into something that looked too much like a misshapen wizard with [illegible]. It might [illegible] but it wasn't what I was after.

So I drew a tiny thumbnail sketch of a classical faun as a kind of jumping-off point for myself. It was this sketch that ImagineFX [illegible]. It was exciting because it gave me a chance to work with natural forms, such as mossy roots, mushrooms and gnarled horns. It also offered a lot of lighting challenges.

I drew the image at full size, adding details at this stage [illegible]. [illegible] stage will hopefully be as painless as possible. Then in Photoshop I added some digital magic.

In every piece I create I want to find and overcome a new artistic obstacle. This helps me produce [illegible] images and teaches me something new along the way as well.

Artist PROFILE

1 Technical lighting

I wanted this scene to have a great deal of light that would bounce around [illegible] shadows [illegible] beginning [illegible] the sunlight [illegible] light [illegible] [illegible] forest around this creature [illegible] light [illegible] and [illegible] light [illegible] image.

2 Reference material

I collect a great deal of references before starting work. [illegible] are from my photos which [illegible] details [illegible] memories. They enable me to journey back to when the photo was taken and [illegible] a piece more than [illegible] helps [illegible] something [illegible].

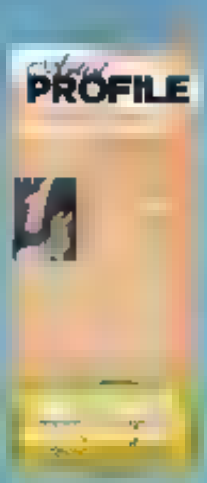
3 Paint textures

The underpainting is [illegible] much [illegible] image [illegible] painting [illegible] details [illegible].

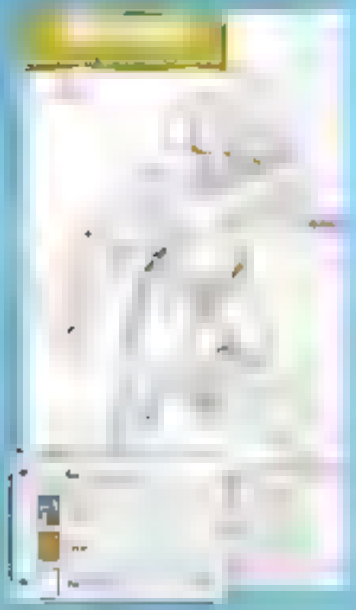

LIGHT AND COLOUR
Colour

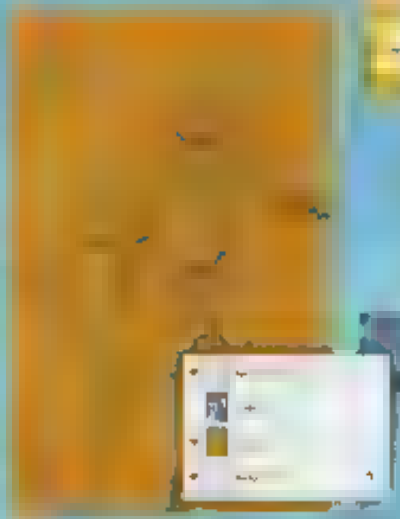
CONVEY THE FEEL OF NATURAL MEDIA

Nicolas Cauchi



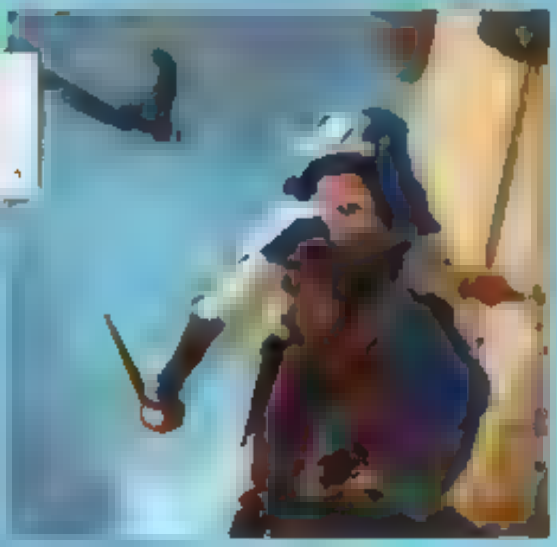
Sketch

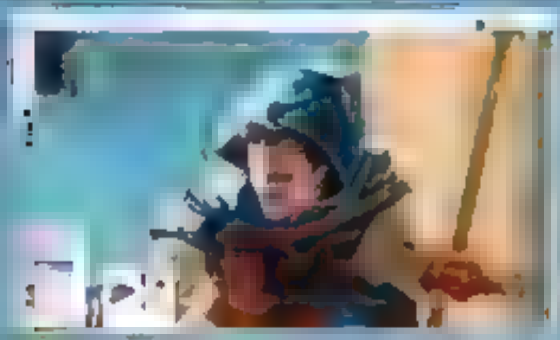




Initial painting

Start form rendering





Switch to Painter

[illegible] I find it [illegible] at this level with Painter's Marker brush [illegible] and [illegible] working [illegible] the [illegible] [illegible] it's important to spend time getting the focal point of the composition right [illegible] work for a while on getting the proportions of the figure the way I want it. I also generally lean towards exaggerating the light a bit and using a slightly warm to make [illegible] so that the base structure is in place.

Emphasise the shadows

[illegible] simplify [illegible] to be morning the emphasis [illegible] find that doing this calls on tones to keep my shadow areas distinct from the areas in the light. I also add a new [illegible] with a flat medium-blue fill, which introduces a bit more of a mood to the lighting.

Finalise the composition

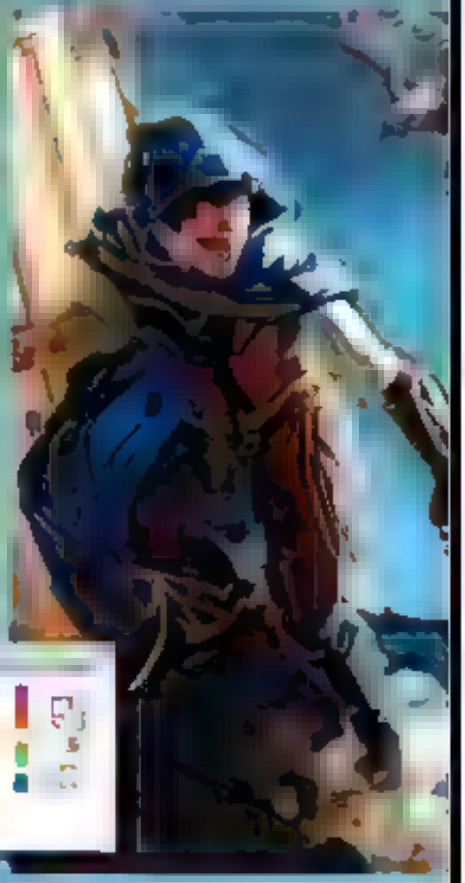
This is where I make decisions about how the smaller pieces of the composition should fit together. I generally flip the piece horizontally a few times while checking the overall value structure and [illegible] [illegible] flipping [illegible]

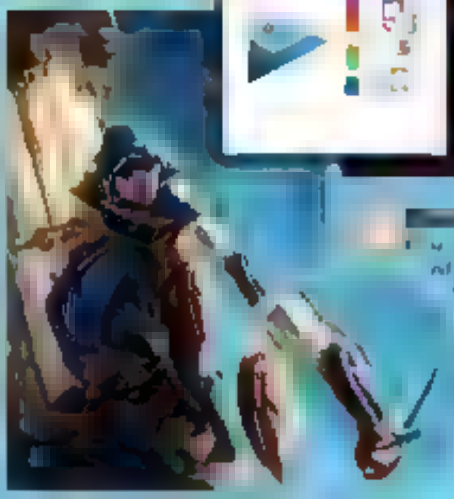
Blend in Painter

I blend in Painter with Dan Seegmiller's Blender brush [illegible] which I got with his book Digital Character Design and Painting [illegible] and generally soften areas in shadow, areas that are behind other objects and less-important areas. The goal is to get a balance of soft and hard edges, although few of my edges are completely soft, since I paint in a fairly opaque style.

Detail the fabric

I usually twist an old sheet into an approximation of what the fabric is doing in any given area and take some reference photos before I start detailing the fabric so much. This way I can use the folds of the real fabric as a guide to add [illegible] to what I'm painting. In this case, the shadowy cloak. I'm also adding a [illegible] that follow [illegible] the fabric. Because large areas of [illegible] tones and value usually benefit by having little touches of complementary colours added to them.





[illegible] Painter [illegible] [illegible] blend and [illegible] [illegible]

Anatomy checks

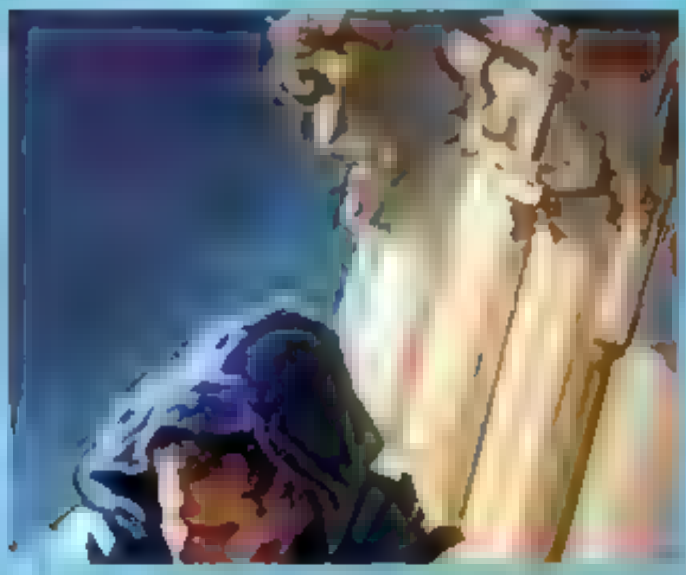
This is the point where I spend a lot of time checking my references and [illegible] character's face using a mixture of Dove Bleeder and the Round Camellias in Oils at 54 per cent Opacity, taking several passes [illegible]

Architecture

[illegible] bring the piece back into Photoshop to do the hard architecture detailing. I use the Shift key to make sure I'm getting straight lines, and go to town cleaning up the edges and adding detail. I keep patches of non-local colours [illegible]

Flip and check

[illegible] flipping the piece horizontally to check the anatomy of my character. I work on the bird in Painter to get it more finalised, refining the feathers [illegible] the sweep of architecture in Photoshop. This is the midway point for me – from here it's pretty much all detailing.



PRO SECRETS

Focus on the focal point

Here I add more detail to the character's face, returning to the main focal point at this late stage to ensure that it remains the key element of the piece. I always make sure to touch the focal point at the beginning and at the end of a piece. That way, I can make sure that the rest of the painting [illegible]

More facial work

There still isn't quite enough detail around the character's face so I add a subtle pattern into the edge of the cloak hood with a custom brush I've made in Photoshop, then painted over it in Painter to integrate the pattern. I also print the piece to check if there are any areas still in need of blending or more detail.

WORKSHOP BRUSHES

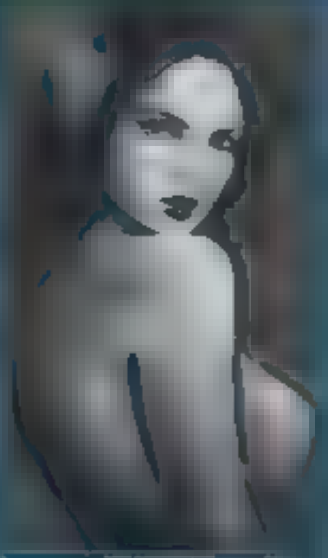
Last details

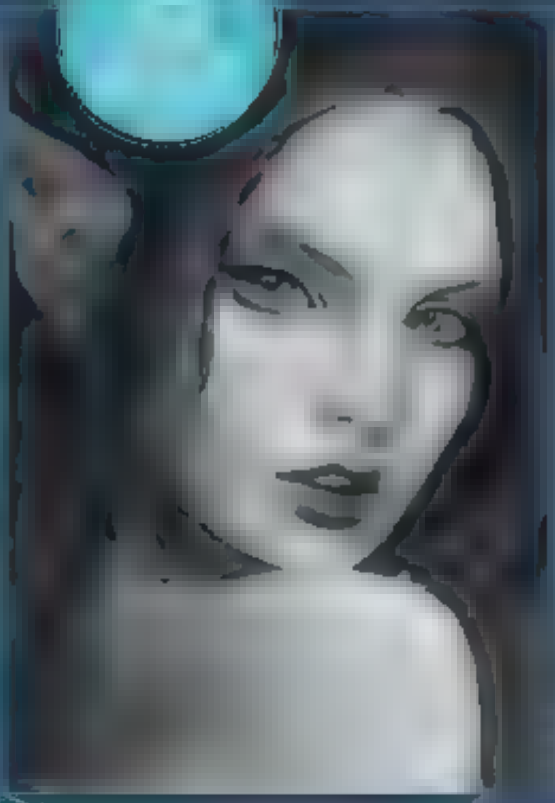
I review the bird's anatomy to see if the front wing looks wrong. Even if I have [illegible] painted, sometimes it looks odd in movement and need adjusting. I detail the last bits of the gauntlet, do the final bits of [illegible] and tweak the levels and up the saturation slightly in [illegible]

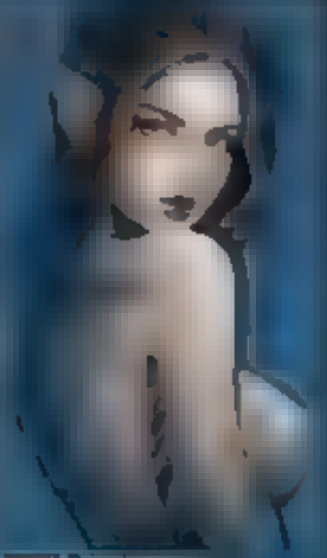
LEARN THE SECRET TO PAINTING SKIN

PROFILE

WORKSHOP BRUSHES



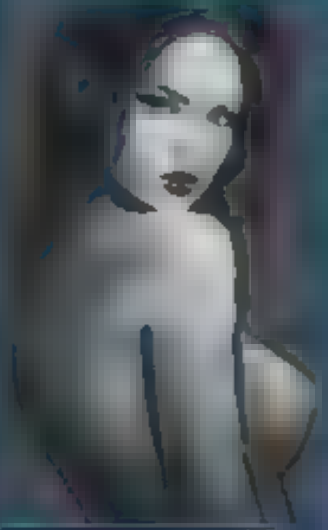




Adjusting the pose

Make allowances for the light

A cold colour palette...

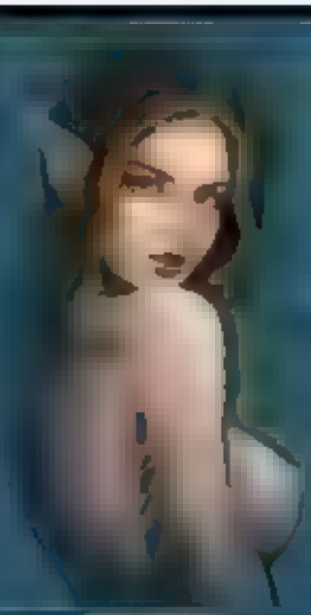


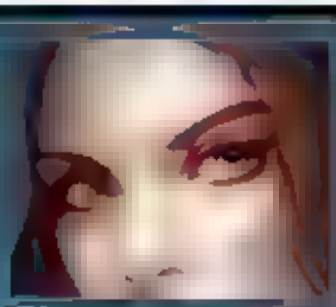
Correcting the skin

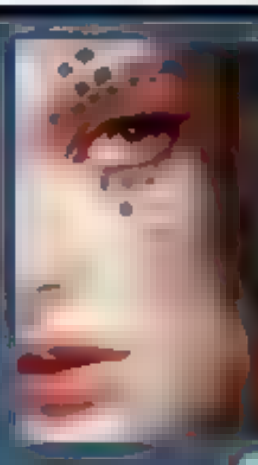
PRO SECRETS

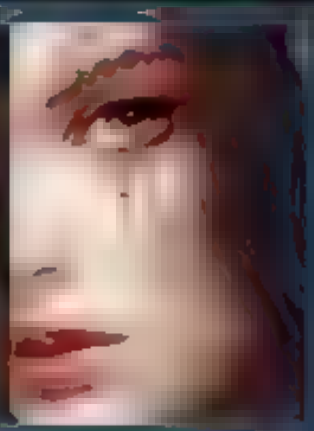
What to wear

...and a warm colour palette







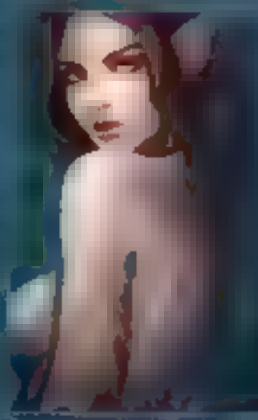


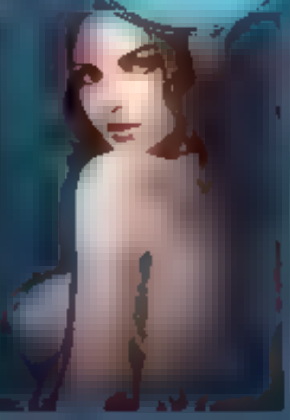
The hair

Add some interest

Mixing colours

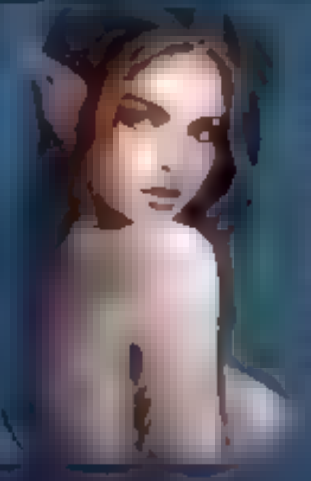
Refining the colours





Add some final cover-ups

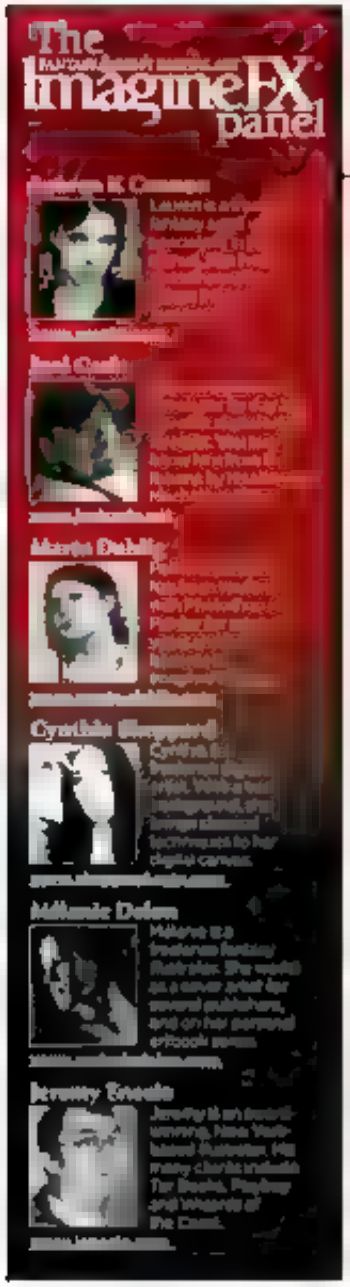
Flip the image



PRO SECRETS

Artist Q&A

Our panel of experts shows ways to paint parts of the human body with realism, dynamism and atmosphere



Question

I understand how to paint light skin but struggle with darker complexions. What are the keys to understanding dark skin tones?

Step-by-step: Painting darker complexions

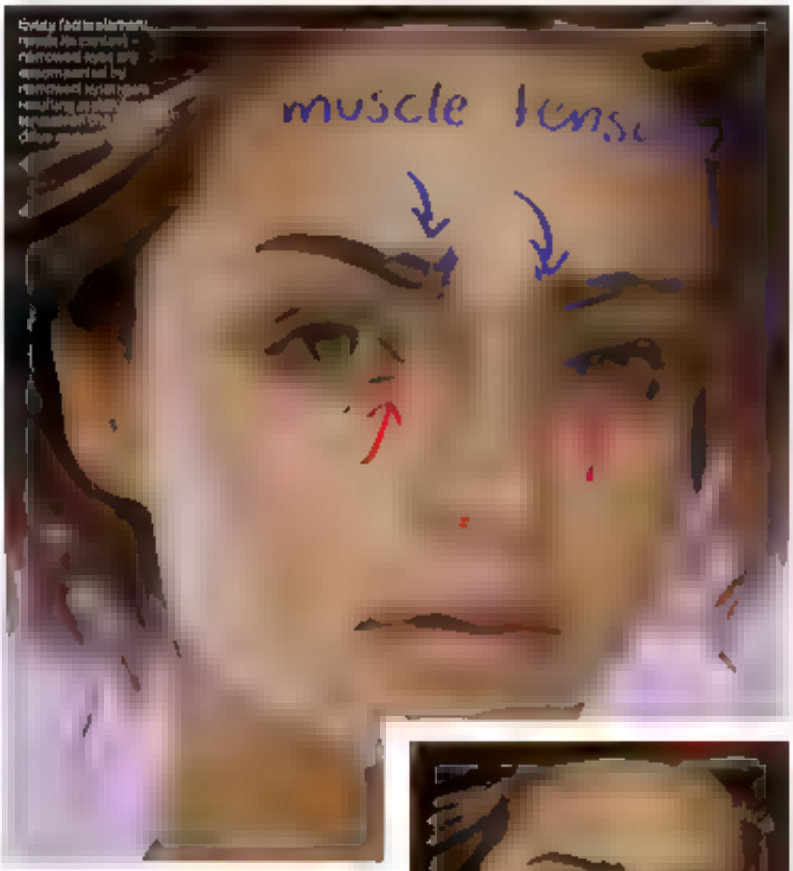
1

2

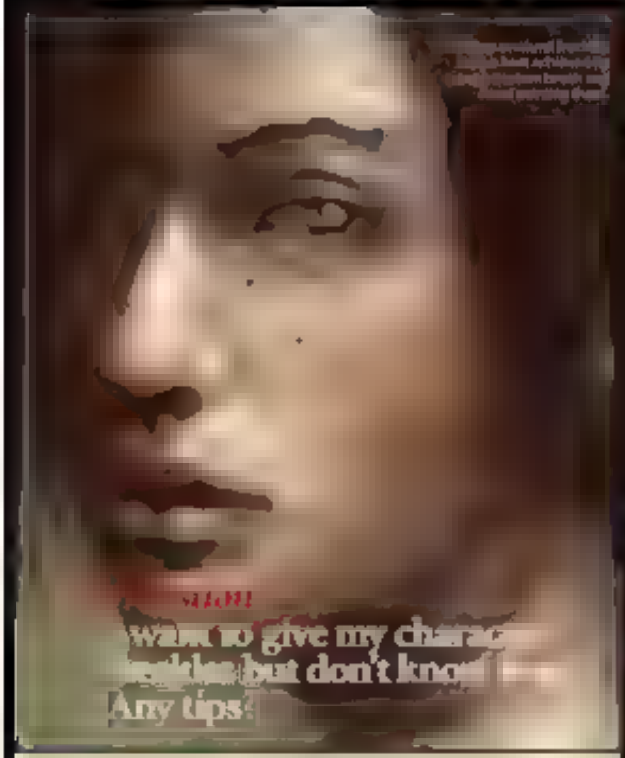
3

Question

My character portraits always look very dull and artificial, just like dolls. How can I make them livelier?



Answer



Question
Is there a good way to emphasise movement and speed in my characters?

Answer

There are several ways you can convey a character's speed and movement in an illustration. The most common example is gesture – here an specific movement and positioning within the sphere of movement cause and anatomy that leaves a viewer with an impression of just how fast or slow that person is moving. A sense of rhythm is also created along the contours of a character's limbs – and being able to exaggerate this rhythm can help emphasise the feel of movement in an image.

Motion blur is another tool you can use to convey speed and movement – occurs when a camera captures a single image of a moving object over a period of time. The best examples of motion blur can be seen in images where a fast shutter will freeze a slow shutter speed and long exposure which creates a recognisable streaking effect on moving objects.

Action lines are also an effective way of creating a sense of movement – as they tend to draw the viewer's focus point from one area of an image to another. Comic book and manga artists frequently use action lines as a way of suggesting a sense of speed and movement.

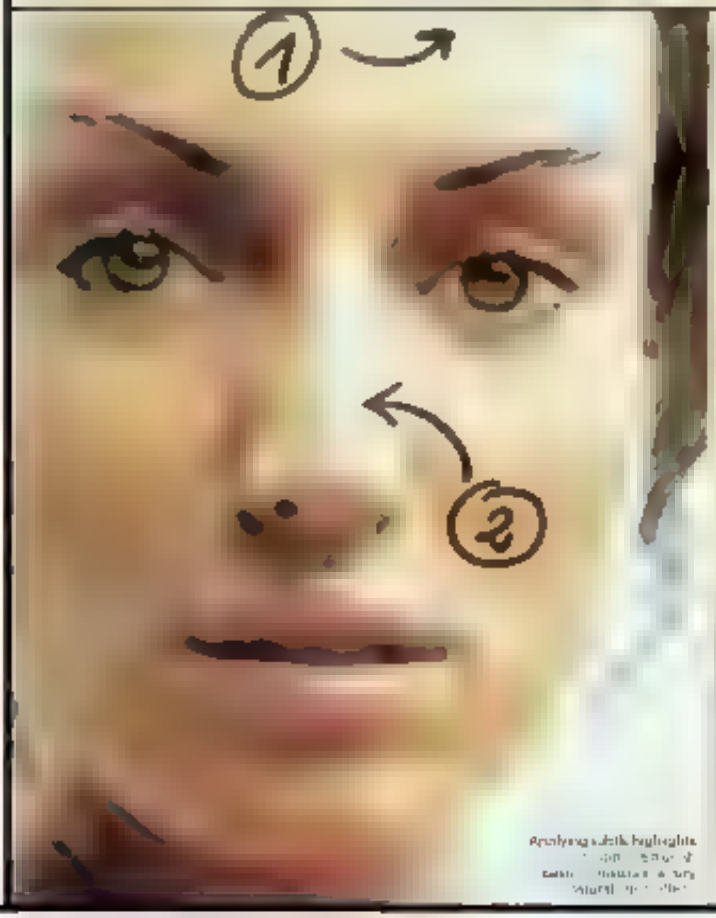
Question
Can you give me the lowdown on foreshortening please?

Answer

[illegible]

Question

I know that when painting skin tone highlights it's wise to use a turquoise shade. However, my results look awfully unnatural. What am I doing wrong?

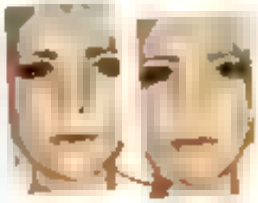


Answer

A common mistake is that the turquoise highlights are [illegible] with the pinkish skin tone basis. [illegible] highlight shade lighter [illegible] pick anything too dark [illegible] highlight [illegible] skin highlights. When using blue highlights and sometimes [illegible] apply it [illegible] sparkle around the area then [illegible] highlight [illegible]

[illegible] when the base is really [illegible] highlight on the [illegible] and gradually making the brush more opaque as you move on

Artist's secret



Step-by-step: Three ways to figure out foreshortening

1 [illegible]

2 [illegible]

3 [illegible]

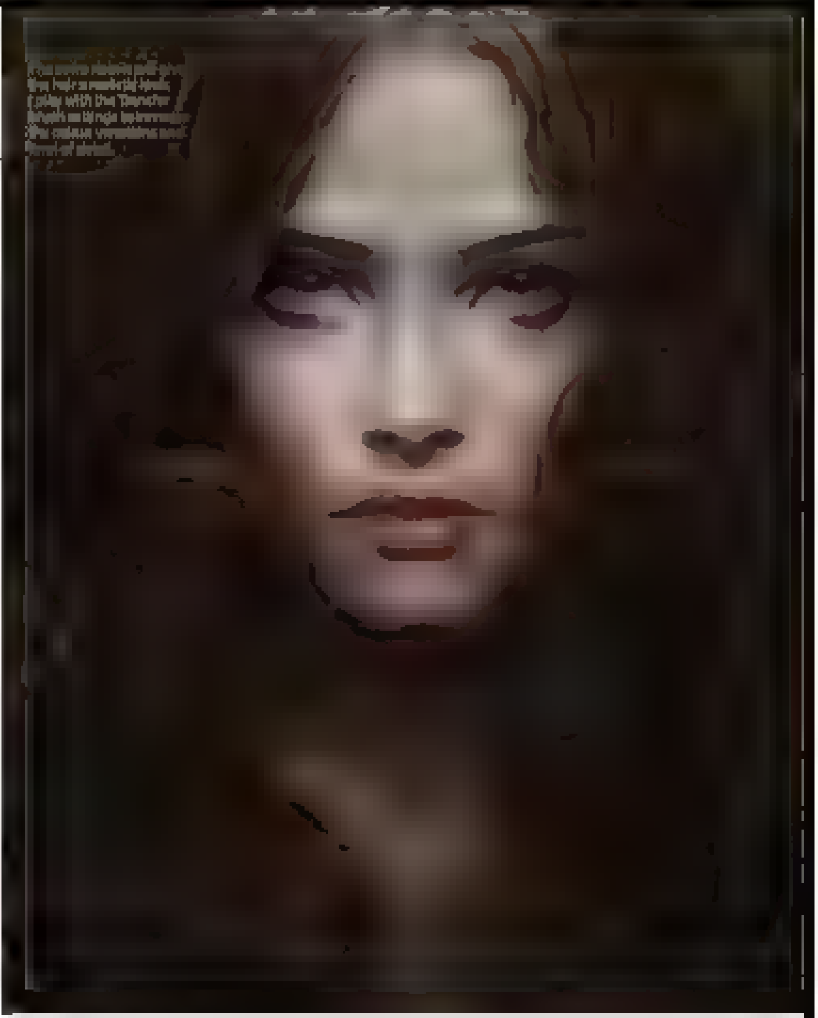
Question
What advice can you give me for painting my character's hair?

Answer

The most important thing to do is to think about the general appearance of the hair, which should suit the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] straight [illegible]

[illegible] [illegible] [illegible] the colours [illegible] [illegible] [illegible] [illegible] to add light and shadows [illegible] [illegible] [illegible] [illegible] light and [illegible] [illegible] [illegible]

Regarding the details [illegible] [illegible] always [illegible] with a [illegible] [illegible] [illegible] [illegible] This helps define the general shape of the hair. Then I switch to a [illegible] [illegible] brushes [illegible] the strands and [illegible] details [illegible] happy with it, I focus on specific [illegible] and add details where [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] hair

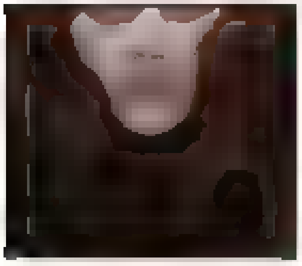


The extra details will give the hair a realistic look. I play with the Transfer [illegible] [illegible] the colour variations and level of detail.

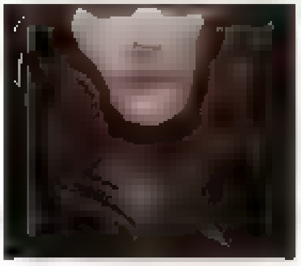
Artist's secret

[illegible]

Step-by-step: Creating a unique hairstyle



1 [illegible]

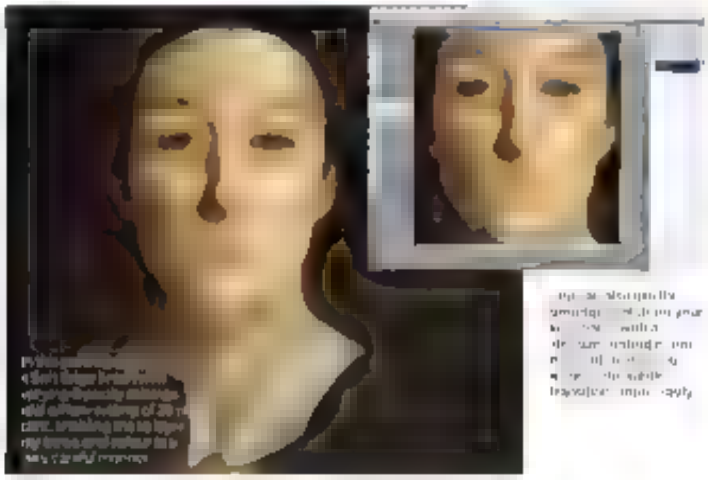


2 [illegible]

3 [illegible]

4 [illegible]

Question
What exactly is 'sfumato', and can you explain how to create it digitally?



Answer

Sfumato – meaning 'faded away' in Italian – is a technique that involves blending thin transparent layers of paint or pastel to create very subtle transitions in tone and colour. These transitions are so slight that they create a soft, smokey edged effect along the contours of a subject.

Sfumato has been practised extensively throughout art history, and some of the world's best known paintings, such as Leonardo da Vinci's Mona Lisa, were created using this technique.

To adapt the sfumato technique digitally, you must first attention to how you lay down your colours and tones. Since the key to sfumato is creating very subtle soft edges along the contours of your subject, you should aim to look like the soft edge brush used in Photoshop to help you achieve this effect.

Also, varying the opacity of your soft edged brush, along with the brush's flow settings, can help you keep control of the amount of paint, time and also assist you in layering your colours in both a careful and subtle manner.

Question
Can you help me make my colour shading varied, so it looks realistic?

Answer

Whether you begin with a line sketch or straight drawing the key [illegible] any attempt at realistic lighting is. Photoshop starts with a single colour somewhere in the middle value range of the skin [illegible] that initial [illegible] a highlight area, shadow value keeping [illegible] light source in mind [illegible] between the shadow [illegible] Photoshop [illegible] the Brush tool is changed [illegible] and sample from within the area being worked [illegible] brush with the hard edges [illegible] blended [illegible]

[illegible] and depth with fine brushes when necessary [illegible] and even a little [illegible] for instance, you might use a cross hatch pattern to suggest a smoother or paint over areas with background colours to suggest slower [illegible]

Question
How should I paint skin that looks light and translucent?

Answer

The secret here lies in the colour scheme. Skin is never only pinkish beige, light is never pure white and shadows are never black. To achieve the effect that a bright colour has on skin, you have to mix different colours.

The best way to understand this is to study it from real life. You'll notice that skin is composed of myriad colours, such as green, yellow and even blue for the lights, while violet, gold, brown or red make up the shadows. The hidden part of the solution is finding the balance between these colours.

Translucent skin is exactly the same: you need to play with saturated colours such as orange, red or yellow to simulate the thinness of the skin, so to achieve the right effect, don't be afraid to use those tones – just add them on a separate layer to see if they work or not.

Question
How do I paint noses with different angles and shapes?

Answer

[illegible]

When painting the nose, keep these things in mind. Start with a line drawing of the skin tone. Keep in mind the general shapes we should see. Consider your highlight colors following the [illegible] Some colors are darker and so they then pick up some from the surrounding environment. Reserve the lightest [illegible] for the highlight [illegible]

Artist's secret

[illegible]

Question
Can you clarify what 'chiaroscuro' means?

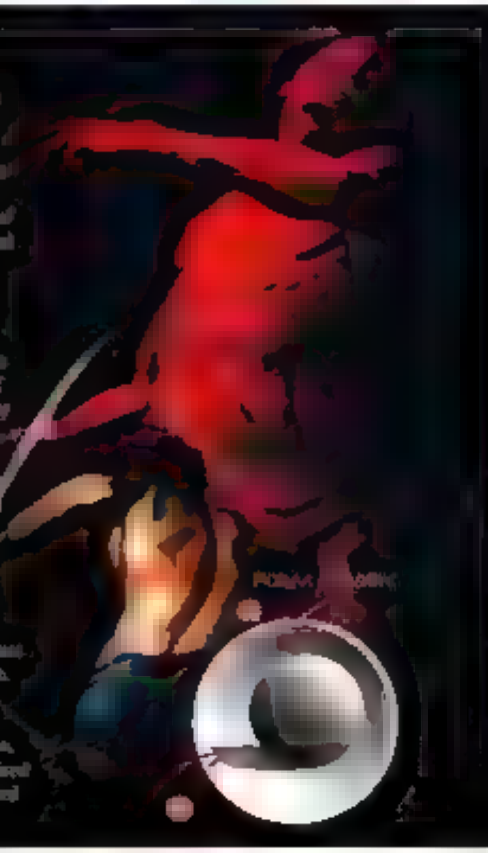
Answer
Joel replies

Certainly! Chiaroscuro is an Italian term meaning 'light' (chiaro) and 'dark' (oscuro). The technique of chiaroscuro is used as a way to create bold contrast between the lightest and darkest values of an image, and concentrates on the control and rendering of tone.

Leonardo da Vinci has been credited as the first to develop and refine the technique. He understood that in order to recreate the likeness of a subject, it was necessary to duplicate the exact shape of both the light and shadow masses as they appeared on the subject's form.

To do this, he identified two specific types of shadow that are created as light falls across the surface of an object: form shadows (A) and cast shadows (B). To explain further, a form shadow is the shadow mass that you see on the side of a subject that is turned directly away from its light source. A cast shadow, meanwhile, is the shadow mass that occurs when part of a form blocks a light source, resulting in a shadow that is cast on an adjacent surface.

If you'd like to learn about chiaroscuro, visit your local museum. You'll be surprised at how much this technique has been used – including in my image here!



Question
What are the best brushes to doodle with digitally?

Answer

I like to sketching with pencil [illegible] keeping the mind as simple as the key. Some of the time I'm [illegible] and Photoshop with Pressure Sensitivity enabled. [illegible] However, the [illegible] brushes [illegible] Preset manager [illegible] brushes [illegible] Pressure Sensitivity [illegible] the stylus. [illegible] Preset manager. However, [illegible] experiments with [illegible]

Question
How can I recreate a realistic watercolour effect or style in Photoshop?

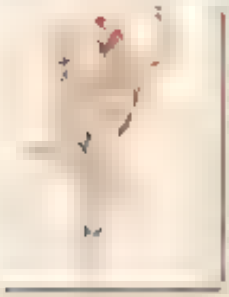
Answer

[illegible] a realistic watercolour effect on Photoshop is fairly simple. The first thing to [illegible] is the kind of watercolour effect you want to achieve. Water media such as watercolour and gouache can be applied in a very diluted [illegible] way, or in a more opaque way, so how you would work with an effect. It should be noted that there is really no right or wrong way of doing it, [illegible] feel to an image. It's simply a matter of preference, but knowing the effect you want to achieve will make things a lot easier.

If you are using a wet medium in a traditional fashion, I generally like to keep my paints very diluted because of the granulation effect that occurs as the medium dries. Once it's dry, I sometimes [illegible] work over the image using a dry technique for things like highlights. The key to achieving this effect in Photoshop is to adjust your brush opacity. A lower opacity enables you to lay your colour over your image while retaining translucency and nuances of previous brush strokes. A higher opacity lets you work in colour in a more opaque manner, which is great for fixing errors or adding highlights.

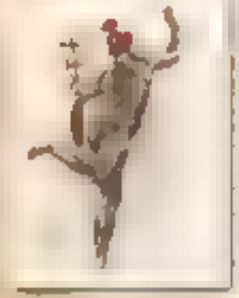
Step-by-step: Getting that watercolour feel

1. [illegible]



2. [illegible]

3. [illegible]

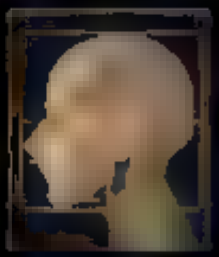


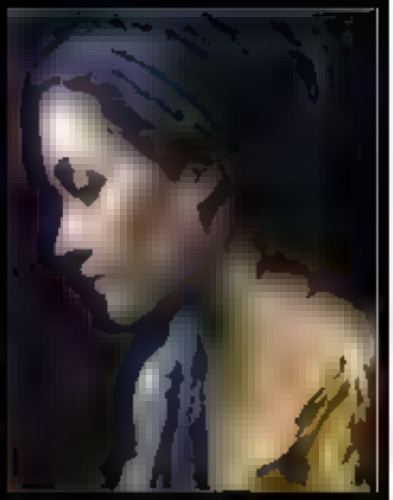
Question
How can I paint and convey emotion in eyes? Mine always look dead and flat.

Answer

[illegible]

Question
How do I draw face proportions in profile?





Answer
Mélanie replies

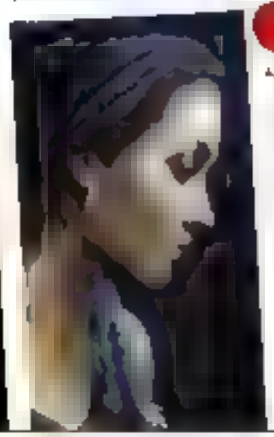
Drawing a face in profile isn't that complicated, but it's quite different than painting a portrait face-on. The proportions are the same, it's just the placement of the features that you must consider.

The first thing to do is to quickly sketch the base of the face. Imagine it as a square: the nose and the back of the head are the left/right extremities and the chin and top of the head are the top/bottom extremities.

Once this is looking okay, almost half the job is done – all you have to do now is place the eye and the mouth. The eye should be on the middle horizontal line, and the mouth placed on the upper part of the bottom square. It might help to draw those lines over your sketch, but don't wait too much to thread they're only meant to be a guide.

The other important factor is the volume. If the light and shadows aren't correctly placed then the character will look weird, so after thinking about lines consider the shapes. Here I'm my sketch the light comes from the top, so I add light on four main areas: the forehead, nose, cheek and chin, which are the parts of the face that contain the most edges and angles.

Artist's secret



Question
How can I introduce a textured, atmospheric effect into my digital art?

Answer
Jeremy replies

There are several ways to add natural-looking textures into your digital work. I approach my textures in two ways: using a range of brushstroke techniques and overlaying scanned textures.

Most of the time, I use a Hard Round brush, with Shape and Opacity dynamics set to Pressure Sensitivity and a little Dual Brush action. I never use blurry brushes to render forms because they always just look too 'digital' for me. I layer brush strokes over the top of each other and colour pick the overlapped colours as I go using the Eye Dropper tool. This produces a nice gradient while still allowing the brushstrokes to show through.

When it comes to scanned-in textures, you can literally use whatever you want, as long as it fits on your scanner. Mostly I stick with traditional things such as old grainy papers, ink and watercolour splashes, charcoal rubs, messy acrylic brushstrokes, and so on. Once scanned in, you can go to town messing with layer modes and opacities. Even if you've done this a million times, this stage will always be experimental to some degree.

Sometimes, I like to invert the layer and set the layer mode to Screen for some lighter sparkling and graininess. This can add a lot of atmosphere to a painting because you can develop pleasing effects that emulate smoke and dust.

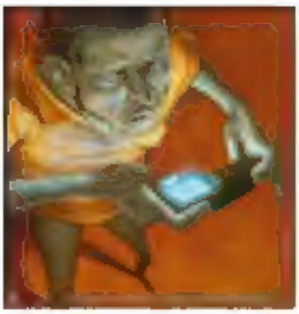
Through the use of naturally textured textures and overlaid brush strokes, I'm able to tone down any overly digital areas of my art.

Artist's secret
STAYING CONSCIOUS OF YOUR EDGES

When making textures, an way to have the edges of shapes appear sharp throughout. Having attributes that randomly blurred and dampened edges help work that point, make the image look and produce a generally bad.

Step-by-step: Get more from your textures

1 When creating textures with natural media, ask yourself whether it's going to lie on top of the image as a faux surface texture, or will it be used as a special effect, like smoke? Play with wet and dry application of ink, use vine and compressed charcoal for different levels of intensity, and go wild with some acrylic paint. Organise them into a collection for use in future pieces.



2 Overlaying scanned textures is one of the last stages of a painting for me. Once you've placed the scan over your image, explore all the layer modes to see what looks good. Change the layer's Hue/Saturation so it won't just be black and white, and the layer Opacity to add believability to the texture. I end up with ten or so texture layers, but keep them fairly subtle.

3 If you want to produce an interesting effect in which the texture is lighter than your image, select the texture layer and click Image>Adjustments>Invert. This will turn your scan into a negative. Change the layer mode to Screen or Color/Linear Dodge. Adjust Levels and Opacity to your liking. This can give you an effect of smoke or dust, as well as enhance the faux surface texture.

4 You can make your own brushes out of textures. Select a square portion of a scan with the Marquee tool, making sure the texture doesn't touch the edges of the selection box. Go to Edit> Define Brush Preset. This will add your selection to your brush palette. Select the brush and open your Brush Presets to adjust Shape Dynamics, Scattering and so on.

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BACK ISSUES

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Issue 99 September 2013

To celebrate Magic: The Gathering's 20th birthday, we talk to some amazing card artists, such as Jason Chan, Scott M Fischer and John Stanko, while workshop artists include Aviana Bridell and Volkan Baga. Elsewhere, Sparth 'sculpts' a sci-fi vista and Dave Rapoza paints a dark, brooding scene.

Issue 100 October 2013

Our bumper 100th anniversary issue looks back to our past, and casts an eye over the artists of the future. There's a countdown of your 100 greatest artists of all time, a review of your favourite covers, plus workshops from Jason Chan, Raymond Swanland and the mighty Genzoman!

Issue 101 November 2013

Let our sci-fi artists take you to strange new worlds. John Berkey, Peter Elson and Chris Moore visit a galaxy called 'Inspirational'. Our workshop section includes art from Keith Thompson, Emma Viecelli and Thom Tenery, and we chat to the artists of Imaginary Friends Studios.

Issue 102 December 2013

Traditional skills meet digital methods in Jean-Sebastien Rossbach's cover art, which also heralds a new section in the magazine that's devoted to bringing you the best in traditional fantasy art. We talk to Keith Thompson and Daren Bader, while Jim Pavlec brings an Eerie gothic creation to life.

Issue 103 Christmas 2013

Discover the skills you'll need to break into the video games industry, as we speak to the people behind The Witcher 3: Wild Hunt, Star Wars: The Force Unleashed, Remember Me and Mass Effect. Traditional fantasy artist Tom Kidd paints a book cover, and Dave Kendall puts Mange Studio 5 to the test.

Issue 104 January 2014

This month's artists will help you push your painting skills into previously unexplored areas, with advice on developing your artistic voice, creating art from smoke brushes, and more. Simon Dominic breathes life into an old concept, and we reveal the winners of this year's Rising Stars contest.

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